

HANDEL.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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KENSINGTON GORE, LONDON, S.W.

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The next Examination will take place on March 27, 1894, and is open to all comers, whether pupils of the College or not, without restriction of age. Intending Candidates must apply on forms furnished by the College, to be returned not later than February 12.

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F. W. RENAULT, Secretary.

HANDEL:

SOME REMARKS UPON THE MAN AND HIS GENIUS.

He who can look back without repugnance upon England as she was during the first half of the eighteenth century must be strangely constituted. I do not speak of unknown

themselves, or whipped at the cart's tail, or sent across sea to the "plantations" as material for the foundation of Greater Britain, many more—the vast majority, thank heaven!—led



HANDEL, PAINTED BY HUDSON.
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"items," forming the great indistinguishable mass of the nation. There can be no doubt that, besides the many who were carted to Tyburn, and those others who were put in the pillory to be pelted by ruffians worse than

decent lives, according to the standard then prevailing, and made their exit into the unknown without the too common distinction of crime. But England was then far more than now—for which thank heaven again—

represented by the "classes," and they, living more or less a public life, are clearly drawn for all time upon the page of history, sketched by gossiping letter-writers or caricatured by licentious pens in pamphlet and magazine. What a spectacle meets the eye of the modern



RING PRESENTED BY HANDEL TO R. RANDELL, 1755.
(By permission of Geo. Donaldson Esq.)

student who goes back to that period, and looks around him! Thackeray did this and was sickened. Here is an extract from his lecture on George the Second:—

"Wandering through that city of the dead, that dreadfully selfish time, through these godless intrigues and feasts, through these crowds, pushing, and eager, and struggling—rouged and lying and fawning—I have wanted some one to be friends with. I have said to friends conversant with that history, 'Show me some good person about that Court; find me, among those selfish courtiers, those dissolute, gay people, some one being that I can love and regard!' There is that strutting little sultan, George II.; there is that hunch-backed, beetle-browed Lord Chesterfield; there is John Hervey, with his deadly smile and ghastly painted face—I hate them. There is Hoadley, cringing from one bishopric to another; yonder comes little Mr. Pope, from Twickenham, with his friend, the Irish Dean, in his new cassock, bowing too, but with rage flashing from under his bushy eyebrows, and scorn and hate quivering in his smile. Can you be fond of these? . . . As I peep into George II.'s St. James's, I see crowds of cassocks rustling up the backstairs of the ladies of the Court; stealthy clergy slipping purses into their laps; that godless old King yawning under his canopy in the Chapel Royal as the chaplain before him is discoursing. . . . No wonder that Whitfield cried out in the wilderness; that Wesley quitted the insulted temple to pray on the hill-side." This was the condition of things in Church and State—a condition of utter rottenness, of ghastly corruption, of contempt for all that is pure and noble in heart and conduct such as stamped the age with everlasting infamy. When poor Queen Caroline lay a-dying, she begged her lord and master to take another wife after her decease. The "most religious and gracious King" answered, "Non, non; j'aurai des maîtresses." And he kept his word.

If it be asked what this preamble has to do with the musician whose name stands at its head, the reply is that into the society which Thackeray sketched with scornful, indignant pen, George Frederic Handel was thrown, there to pass the remainder of his days. We cannot fully understand his English career, the fierce conflicts through which he passed, or his own indomitable character, without reference to the condition of society around him—its complete unscrupulousness, its savagery, over which lay, in patches, the thinnest possible veneer of fine manners, and its unbending haughtiness, chiefly manifest in refusal to acknowledge the authority of the Decalogue. From all this Handel had no means of escape, unless by flying the country. The men and women who made up "Society" were necessarily his public, since there was no other to speak of.

It may be true that Handel did not come to this country altogether lacking in experience of such a state of things. Italy, where he had spent some time, was scarcely a garden of Eden before the fall, and the manners and customs of the well-born in his native Germany were hardly more indicative of Arcadian innocence and purity, if contemporary records may be credited. But this only serves to increase our admiration for Handel's manly uprightness in the midst of temptation, and his fine independence of character where sycophancy reigned supreme. I confess that, of all the historic figures on the stage of English life during the reigns of the first two Georges, that of Handel has for me as much attraction as any. Nay, I know none connected with



HANDEL, FROM THE MINIATURE BY ZINCKE.
(By permission of H. Barrett Lennard, Esq.)

society in London which shines with a purer light. Among that gay and giddy throng were not a few who attained greatness of some sort, but Handel was one of those who excel not only

in talent, but in moral character. This saying is attributed to Seneca: "The greatest man is he who chooses right with the most invincible resolution; who resists the sorest temptation from within and without; who bears the heaviest burdens cheerfully; who is calmest in storms and most fearless under menaces and frowns; whose reliance on truth, on virtue, and on God is most unflinching." Such a man

was Handel. I am not so rash as to claim for him impeccability. He had the defects of his temperament, which was like a powder magazine and exploded at the touch of a spark of annoyance. In a state of eruption, he threw out oaths freely—astonishing Anglo-Teuton oaths of hybrid construction and formidable sound. Very likely he foamed at the mouth and danced on those short, thick legs of his with alarming agility, for a man in a passion—I do not mean the deadly, quiet kind—instinctively does everything that makes him look most ridiculous. Angry Handel's loss of dignity was his own concern, and as for oaths, a capacity for uttering them with volubility and distinction formed part of a gentleman's garniture in those days, just as drinking himself under the table was one of his habits. Everybody swore, and nobody meant anything by it beyond the gain of a certain emphasis, if, indeed, there was any conscious purpose at all. Now-a-days the polite ear is shocked, but at the worst, as Byron said, "A curse is like a cloud—it passes." We may certainly pass Handel's

expletives as not involving moral stain, and should remember, too, that he had to deal with a peculiarly irritating order of persons. It is still a tradition of the stage, lyric and dramatic, that one in authority there must, like Shakespeare's soldier, be "full of strange oaths."

Coming to matters somewhat more grave, I do not claim for Handel that he was always

proof against temptation to swerve from the path of rigid honour. He assuredly sinned in not returning to his post at Hanover after paying a second visit to London. It was an understanding with his Electoral master that he should so return, and his failure to keep the agreement distinctly amounted to an offence against morals. The act cannot be excused, but certain considerations greatly palliate it,



THE HOUSE IN HALLE IN WHICH HANDEL WAS BORN.

and are to be urged in mitigation of judgment. What did Handel, a man of large ambitions and conscious, to some extent, of his destiny—what did he leave behind him when he quitted Hanover? In the first place, a petty capital, dullest of the dull, subsisting, intellectually, upon current scandal and grim recollections of what happened to a certain Count Königsmarck

in the Residenz hard by. Here was no scope for the large ambitions aforesaid. Handel left behind him, also, "two *musikanten*, four French fiddlers, twelve trumpeters, and a bugler," which were the Electoral means of making music! *Per contra*, it may be said that with these was abandoned the very good and liberal table which Royal George kept up—a table served by a French cook, a body cook, ten cooks, six cook's assistants, two Braten masters, or masters of the roast; a pastry baker, a pie baker, and three scullions. Handel, as we know, was not insensible to the achievements of a good culinary staff, and in his progress to London he may have sighed, more than once or twice, for the hashes of Herrenhausen and

crowns"—thalers more likely, for the salary of Royal George's High Chamberlain was only 2,000 thalers—£300 sterling). Take all this into consideration, and then say, if you can, that Handel has nothing to plead in mitigation of punishment for breach of agreement.

To judge the master aright, we must look not at isolated acts, though these are significant, but at the general tenor of his life, and, taking Handel's whole career into the field of view, what do we see? A strong, upright man, doing his duty with might and main and keeping himself unspotted in the midst of a peculiarly vicious society. Here let me be egotistical enough to quote some words of my own, written several years ago:—



HANDEL'S WATCH.

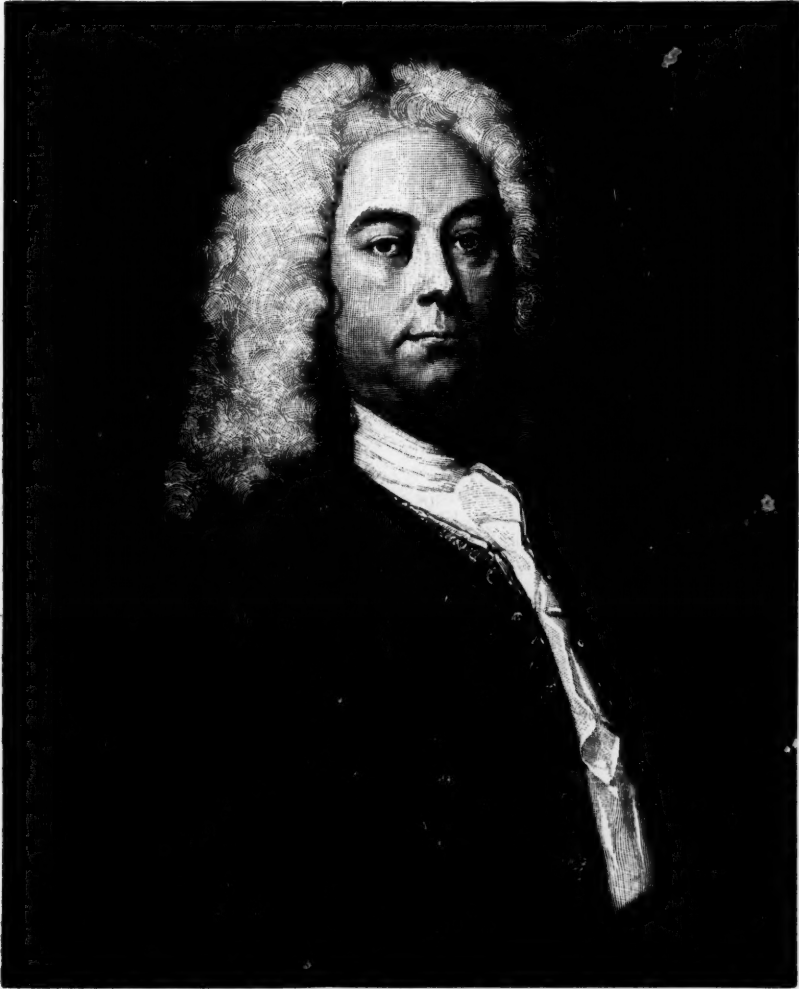
(By permission of Miss Henrietta M. Mackenzie.)

the "roast" of the Residenz. Now let me ask to what did our master go? Fancy it! Here was a young man of twenty-seven, full of life, and conscious of capacity to make his way in the world, removed from a stupid and stagnant town, eminently provincial in aspect and character, and from the Court of a magnified country squire, who had the tastes and habits of his order at that period, to a great city, palpitating then, as now, with the energy that is contagious, and to a Court and society wealthy beyond the conception of a German; willing, moreover, to pay handsomely for an art which they did not understand. Fancy this young man finding in London a ready stage for two operas, a Court order for a festival "*Te Deum*" and "*Jubilate*," and a life pension of £200 (his Hanover appointment was worth "1,200

"All features in Handel's character become insignificant when compared with the innate nobility of his mind. He was proud in the best sense—that is to say, he scorned a base or equivocal action, and always insisted upon the respect which he felt was deserved by his dignity as a true man. We have seen how punctiliously obligations—such of them as affected character—were discharged. As with them so with every duty, whether to others or to himself. Schœlcher well says, 'Everyone praises his integrity, which was equal to his talents. He hated the lightest chains, even those that were the most gilt. At an age when artists used to live in a sort of domesticity with the rich and powerful, he refused to be the dependent of anyone, and preserved his dignity with jealous care. He begged for

patronage from no one. 'That respect for himself from which he never departed gave him a special position, apart from all, among artists and poets.' We must all admire this manful dignity, so becoming to true greatness, and not less are we bound to applaud the master's wonderful courage and inexhaustible confidence in himself. The aristocracy, whose power was

With regard to a particular form of personal purity—one but little in fashion at the time—some refer us to considerations of temperament. Discussion on this point would necessarily be argument in the dark. What we know is that, though Handel never married, he remained proof against the temptations of a licentious age. The voice of scandal has never been raised



HANDEL, PAINTED BY HUDSON.
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then real and not a mere simulacrum, as now, could never subdue him, as we have seen. 'He had the inflexibility of all great minds. He was a true hero—a moral hero. Vexation at defeat, ruin, bankruptcy, and all the sorrows which they bring upon a man so proud as he was, could not weigh him down; he recommenced again and again, and by dint of activity, energy, dignity, and courage, he finished by conquering fortune.'"

against him on the score of illicit relationships, and there is no reason to believe other than that, like Beethoven after the flush of youth had subsided, he remained indifferent to passions which, in all ages, have caused widespread disgrace and ruin. But because Handel never sought domestic joys and held aloof from women, it by no means follows that he was, therefore, wanting in the softer feelings of humanity. Like many men whom

society accounts as bears, the great composer had, under a rough and apparently unsympathetic exterior, a very tender and compassionate heart. As Dr. Johnson made his house an asylum for old age and infirmity, bearing with meekness and enduring patience all the crosses that failing humanity can lay upon its benefactors, Handel suffered his heart to go out to the poor little foundlings of London; to the widows and orphans of men who had served in his own profession, and, as we know by his will, to his distant German relatives, his servants, and all who had any sort of claim upon him. Through life distress was given a share in his well-being, while of his religious feeling I, for one, want to know no more than that, when approaching his end, he expressed a wish to pass away on Good Friday, "in hopes of meeting my good God, my sweet Lord and Saviour, on the day of His Resurrection." Handel was no hypocrite, no mere lip server, and this one sentence is worth a volume.

So long as history endures and is read, the master will be a hero to the English people, who see in him not a few of their most characteristic qualities resplendently illumined. His struggle against the disastrous aristocracy of the day might alone endear him to every admirer of "pluck"—to every man and woman of the race which proverbially never knows when it is beaten, but, as at Waterloo, fights on in, for the enemy, inconvenient and exasperating unconsciousness. Defeated once, with a loss of £10,000, his own savings, he joined battle again, and, once more worsted, instead of surrendering, took up a new position from which nothing could move him. In our days we can form but a faint idea of what all this meant more than one hundred and sixty years ago. The aristocracy were, in effect, Handel's only public for opera. There was no greater public on which to fall back, and when the master broke with the main body of his supporters on a question involving his sense of duty and self-respect, it seemed as though he had cut the very ground from under his feet. I know nothing more audacious than Handel's resolve to take a theatre for himself and run opera against his opponents and would-be masters. The same quality was shown on a larger field when revolutionary France flung at the feet of the banded sovereigns of Europe, as gage of battle, the head of one of their own order, and opposed to disciplined battalions the shock of ragged and half-fed levies. A lord was somebody in the days of Handel. Even now, the average Englishman is accused of dearly loving him; but he has become comparatively insignificant, and, in the domain of art, almost powerless. But then he acted as a *grand seigneur*, with the common world at his feet and his head

above the clouds, where only the heads of others like himself could be seen. To him therefore the rebellion of Handel was a monstrous interference with prerogative, and an assertion of individual rights not for a moment to be tolerated. Who was this Jack flourishing his property sword against the giants of society? He needed to be "put down," as the late regretted Sir Peter Laurie used to say of beggars and such like, and this the aristocracy tried to do in a very determined spirit—for they were English—as well as at no little cost. They should have been content with open, honest warfare, theatre against theatre; but, unhappily, there was a "baser sort" among them, capable of any meanness. The story of these people's dealings with Handel seems incredible in the petty malignity of its details. Some of them went about, in person or by deputy, pulling his bills from the walls on which they were pasted; social parties were carefully arranged to take place during the hours when his theatre was open, and the master's known friends did not fail to receive invitations; more than this, they subsidised a poor mimic and juggler to run an opposition entertainment, and, when he succumbed, allowed him to go to Newgate, where he lost his reason. No action was too low for the gratification of their spite. But Handel fought them, grimly resolute, and we know the end. Driven from opera, he fell back upon oratorio, and, with the sympathy of the middle classes in his favour, carried the new standard to a victory no less profitable to himself than glorious for English art.

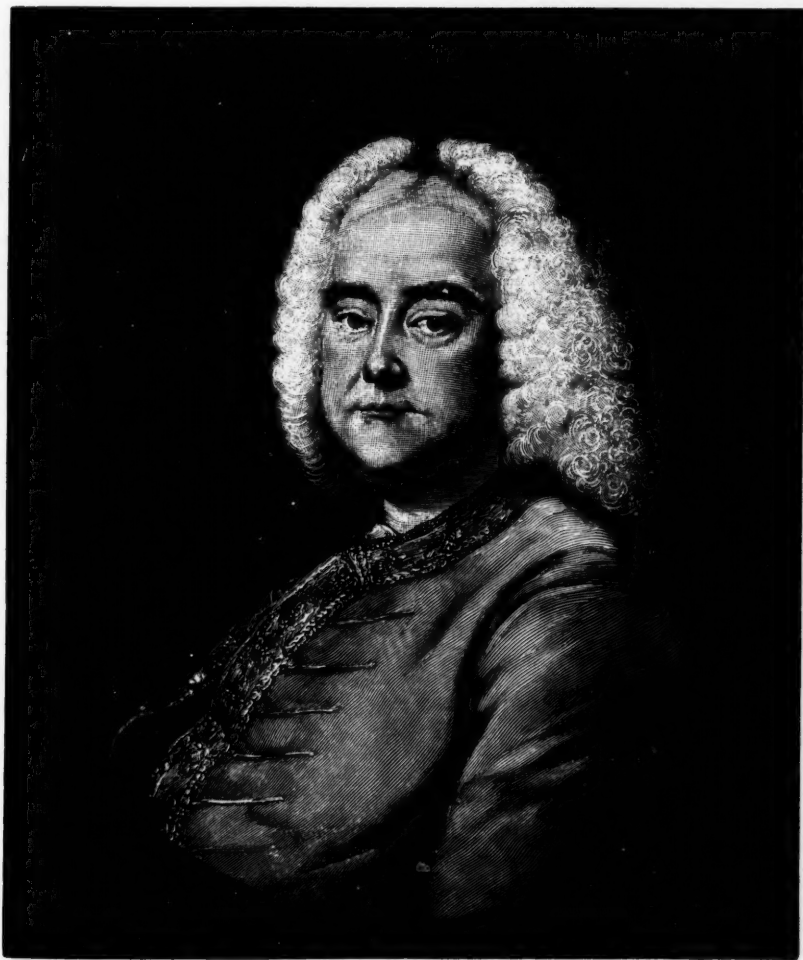
Taking into account Handel's worthy pride, his strong self-respect, his goodness of heart, pure life, high courage, and unflinching perseverance, how small are his admitted imperfections! They scarcely detract one iota from the esteem with which we regard his character at the distance of a hundred and fifty years. Looking back upon the society of his day we see a multitude of shams, and some embodiments of the real and true. Among the last-named stands the great Saxon musician, for whom our national poet provided an epitaph long in advance:

He was not born to shame;
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.

An essay on the genius of Handel is not a work to be entered upon with a light heart. There are several metrical and other descriptions of Mont Blanc, but not one comes near to satisfying the man who has stood in the valley of Chamouni. Similarly there have been fitful and half-hearted attempts at a word-picture of Niagara, the best of them hardly more convincing than the "Real elegant!" of the young American belle. For

myself, I make no pretensions to deal adequately with Handel's powers and achievements. Blessed is he who knoweth his own weakness, and I am not sure that I fully comprehend the height, the depth, and the breadth of this great subject. The man who sits down before it in a mood of patient observation and study, rises with an oppressive

in his squalid lodging, heaping up artistic riches for the benefit of a generation more appreciative than his own? Or Schubert—poor Schubert, most pathetic of figures, next, perhaps, to the English poet on whose modest memorial is inscribed, "Here lies one whose name was writ in water." Schubert was a voice singing in the night and the wilderness,



HANDEL, PAINTED BY HUDSON.

(From the Buckingham Palace Collection. By permission of Her Majesty the Queen.)

sense of mystery unpenetrated, of secrets unrevealed. So it is, no matter what the form in which genius is made evident. Shakespeare is such a riddle that men, in very desperation, have tried to lessen the difficulty by assigning his works to one of the greatest philosophers and keenest intellects of all time. Who can understand Sebastian Bach as he pours his wealth of mind and feeling into the petty channel of a provincial town? Or Beethoven,

where no man heard, but he sang on. So did another, equally unregarded—he who wrote:

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he, laughing, said to me:

"Piper, sit thee down and write,
In a book that all may read";
So he vanish'd from my sight,
And I pluck'd a hollow reed,

And I made a rural pen,
And I stain'd the water clear,
And I write my happy songs,
Every child may joy to hear.

The children do hear and rejoice—now !

Handel differed from most of his musical compeers in the fact that he took a conspicuous part in the battle of life, and was subject to conditions which affected them but little. Compare the quiet hum-drum existence of his great Leipsic contemporary with his own circumstances of storm and stress, and we find the result eminently suggestive. There can be no doubt in reasonable minds that the continuous necessity for providing new works entailed upon Handel a life of hurry, and to this we may unhesitatingly ascribe whatever in his productions seems below his native dignity and greatness. Under the strain of circumstances he borrowed the music of other composers ; served up his own a second time, and wrote song after song for purposes of mere display. The man was a gladiator in a *melee*, and fought with whatever weapon he could lay hands on. But this was constraint, not choice. Among all Handel's detractors not one, to my knowledge, has ever said that his borrowings and refurbishings were a result of artistic incapacity. Nobody forgets that the man who "conveyed" much of "Israel in Egypt" himself composed "He sent a thick darkness" and "He led them through the deep." But supposing that we admit no excuse for the master's lapses, how insignificant they seem when compared with the amazing merit of his great achievements. To see them at all, indeed, when standing in the effulgence of his glare, one needs a special provision like the smoked glass of little boys who would gaze into the face of the noon-day sun.

If the question be how it came to pass that Handel's music obtained such instant popularity and, to a large extent, has retained hold upon public favour to this day, the best considered reply cannot be entirely satisfactory. We are never able to get on square and fair terms with the secret of art which is great and noble and also popular. The condition is almost paradoxical, and assuredly difficult of clear explanation. But it may be useful to consider that Handel's art was never in excess of his purpose. We all know composers who, when they have a small thing to do, overload themselves with means. They bring out a field-piece to shoot a bird, and bystanders, seeing the formidable nature of the weapon, vainly scan remote distances for a target. Handel, with unerring tact, suited the means to the end. He went to his object by the most direct route and in the simplest manner. There is no mistaking him. He never leads us into a fog of doubt, and the road through any one of his oratorios is a course so straight and luminous

that the wayfaring man, though a fool, cannot err therein. Does not this fact go far to explain the master's great and enduring popularity? The average mind appreciates that which is readily intelligible and obviously sincere. It mistrusts affectation and refuses to consider unnecessary problems. And it requires an honest appeal from nature to nature, thus acting the truth expressed by Lavater when he said: "Art is nothing but the highest sagacity and exertion of human nature."

Handel had the adaptability which often is a precious companion of genius. Did Bach possess such a gift? It may be doubted, even though he was never placed in circumstances affording a real test. During Handel's residence in the "land of song," he inhaled Italian "air" in more senses than one, so breathing it out again that he became the "caro Sassone" of a nation not given to lavishing praise upon foreign music. They recognised their own. In England the master took up the work of Henry Purcell, for which he was supremely qualified by German solidity and learning combined with Italian grace. No alien musician ever more quickly saw what the people of this country required or so promptly qualified himself to supply it. A German among the Germans, and an Italian among the Italians, Handel was an Englishman among the English and, if anything, bettered his model. Even as his nature had some characteristic English qualities, so did his music fall upon the ear of his adopted country with a fascinating sense of fitness—fitness not only in the plainness of meaning already pointed out, but also in manly strength, which appears no less in absence of mawkishness and affectation than in positive assertion. Thus the master and his public were one, linked by the strongest of all possible ties. And thus, moreover, did he give to us a finished art, the fundamental character of which no English composer can afford to neglect, even in these days when new forms have come into vogue. The study of Handel, let me say here, if directed to the spirit rather than the letter, would save our young composers from many sore discouragements which await those who form themselves upon models having nothing distinctively English in their nature.

Simplicity, directness, strength are the elements of grandeur, and of musical grandeur Handel is the colossus. He stands like a huge pyramid with its apex in the clouds and its firm base broad spread upon the earth. They told him that he should have Salisbury Plain for a concert-room and armies for executants. But this implies a low view of the case. Volume of sound is not grandeur, though it may be an important auxiliary to effect. The true quality lies more in the thought than in the intensity

of its expression. Do you ask for examples? Then look at the phrase, "And He shall reign for ever and ever" in the "Hallelujah" chorus—one which will go ringing down the grooves of time till the music of earth merges into that of heaven. Look, too, at

question of time, or season, or fashion. These are for smaller men to study and make profit of, as best they can. Handel, like a mountain, is always in the landscape and of it. At dawn and noon and eve, in storm and sunshine, in mist and clearness, he fits into the scene, its



THE CARICATURE OF HANDEL BY GOUPY.
(From the Original Pastel. By permission of W. H. Cummings, Esq.)

"The depths were congealed in the heart of the sea"—simply repetitions of one low note, but how it kindles the imagination as with Promethean fire! For other examples you have only to wander through the vast Handelian gallery and take your choice. Everywhere you behold unerring expression, and that true mastery which sees in subject or sentiment its own sole musical equivalent—that, and none other. With such a composer there is no

most imposing, and, however varying in aspect, its most unchanging feature.

I have referred to some characteristics of Handel's genius while all the time conscious that nothing need be said about them. But the votary must praise the object of his devotion. That also I have done, and, perhaps, it is the more profitable exercise. "Far better 'tis," writes Ford in one of his plays, "to bless the sun than reason why he shines." And England

blesse Handel, who, more than any other composer, has shown music's grandeur and far-reaching power to the popular eye. He was the musician of the many, and in his honour "the many rend the skies." Thus wrote Michel Angelo in memory of his father:

Cloud is there none to dim you glorious:
The hours distinct compel you not to fade:
Nor chance nor fate o'er you are tyrannous.
Your splendour with the night sinks not in shade,
Nor grows with day, howe'er that sun rise high,
Which on our mortal hearts life's heat hath rayed.

To thee, Handel, these words.

JOSEPH BENNETT.

THE HANDEL AUTOGRAPHS AT BUCKINGHAM PALACE.

THE Royal Music Library in Buckingham Palace is to be found in a far corner of that labyrinthine building, and is approached from the main entrance, through long corridors lined with royal portraits, and numerous backstairs and passages. The room itself is about 15 ft. square, somewhat high in proportion, and with books in rich bindings on all sides. The collection, though containing many unique specimens, seems to have been the result rather of accident and caprice than method or design. In date it ranges from Palestrina and Claude le Jeune down to the full scores of "Parsifal" or even later works, and in value from priceless autographs of Purcell down to the latest *pièce d'occasion*; but it is complete in no department, and in musical literature is very poor. Considerations of space have no doubt hampered the librarians, and it is certain that the available shelves will soon be fully occupied. This is not the place for a catalogue of the many rarities which may be found in this small room, and those curious in the matter may be referred to the article "Musical Libraries" in the second volume of Grove's "Musical Dictionary," p. 422, for an account of the more important contents. For our present purpose the feature of the library is its collection of Handel's works, and here it is indeed rich. The editions of Arnold and of the English and German Handel Societies are of course to be found, but beyond these we find many volumes in the handwriting of Smith the amanuensis, who came to the aid of Handel's failing sight, and, above all, the precious volumes in the great composer's own hand. Of these there are between eighty and ninety, varying in size from the small quarto of the operas to the tall folio of "Israel in Egypt," all bound, as is fitting, in royal red morocco and most beautifully tooled. The story of the acquisition of these works by the Royal Library is well known. Handel, at his death, bequeathed his MSS. to the younger Smith, and he, in gratitude for a pension granted to him by the

Princess Dowager of Wales, and continued by her son, George III., presented them, with Handel's harpsichord and the bust by Roubiliac, to the King. When we recall the close connection of Handel with the house of Hanover, it will be admitted that no better resting-place for these treasures could be found. The following is a list of the autographs:—

ORATORIOS.

La Resurrezione.	Belshazzar.
Esther.	Occasional Oratorio.
Deborah.	Judas Maccabeus.
Athaliah.	Alexander Balus.
Saul.	Joshua.
Israel in Egypt.	Solomon.
The Messiah.	Susanna.
Samson.	Theodora.
Joseph.	Jephtha.

OPERAS.

Rodrigo.	Poro.
Agrippina.	Ezio.
Radamisto.	Sosarme.
Muzio Scevola.	Orlando.
Floridante.	Arianna.
Ottone.	Ariodante.
Flavio.	Alcina.
Giulio Cesare.	Atalanta.
Tamerlano.	Arminio.
Rodelinda.	Giustino.
Scipione.	Berenice.
Alessandro.	Faramondo.
Riccardo.	Serse.
Siroe.	Imeneo.
Tolomeo.	Deidamia.
Lotario.	Tito.
Partenope.	Alfonso Primo.

OTHER SECULAR WORKS.

Aci, Galatea, e Polifemo.	Alexander's Feast.
Birthday Ode.	Ode for St. Cecilia's Day.
Aci and Galatea.	L'Allegro.

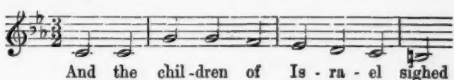
ANTHEMS AND OTHER SACRED WORKS.

Utrecht Te Deum and Jubilate.	Queen Caroline's Te Deum.
The Second Chandos Te Deum.	Four Coronation Anthems.
	Funeral Anthem.
	Dettingen Te Deum.

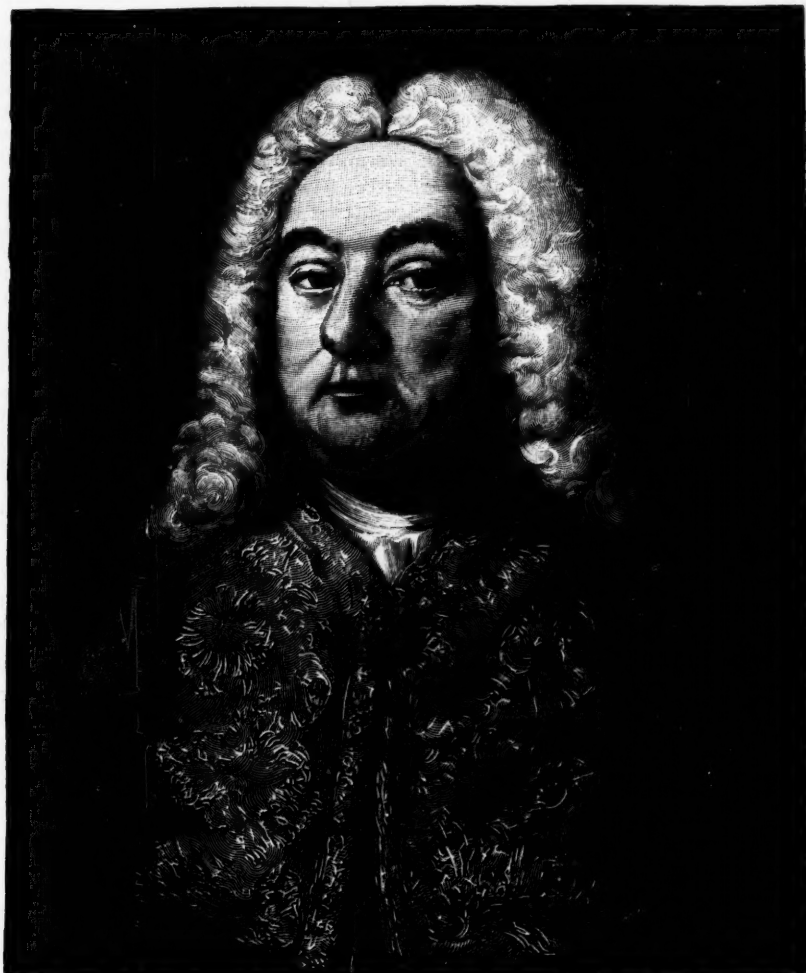
There are also many works, complete and incomplete, both vocal and instrumental, which need not be specially mentioned here. It will be seen that this series fairly covers the entire period of Handel's musical activity, and these works alone show a fertility of invention which no considerations of scanty orchestration, plagiarism, borrowings from himself or others can minimize. As autographs these volumes are of surpassing interest, and show the great composer as he really was with a clearness that nothing but long and close personal intercourse could equal. The handwriting has been minutely studied, not only for its inherent interest, but for the detection of forgeries. Dr. Chrysander discovers no fewer than six distinct and different styles. Mr. Rockstro finds nine, but this

microscopic analysis is rather the business of the expert in such things than of the musician. Ordinary eyes, in wandering over these pages, can detect enough of interest to repay the search. It needs no special insight to trace in every leaf characteristics of Handel with which his biographers have made us acquainted. Hasty erasures and corrections are plentiful,

Egypt," where the introductory chorus in its first shape was :—



Perhaps the most impressive examination of these autographs is to select representative



HANDEL, PAINTED BY KYTE.

(By permission of W. H. Cummings, Esq.)

from impulsive scratches of lines, never parallel, to rough smudges with apparently a hasty thumb, or even a brush with the whole arm. Bars sometimes are clearly shown only at distances of four, with the merest hint in other places, and when the thing would become almost hopeless. We find sometimes, too, an early sketch of a movement afterwards altered much to its advantage, as in the case noticed by Mendelssohn in his edition of "Israel in

volumes of each epoch and pass rapidly from one to another. We find first a neat German writing, wonderfully clear and precise—from this the rush of ideas makes it gradually and obviously more difficult for the pen to keep pace with the mind—then comes the shock of illness, and a pathetic unsteadiness in the handwriting, followed by surprisingly rapid and complete recovery, during a long period of noble work, and then the evidence of failing

sight. In this way we do indeed seem to "see Shelley plain." It should be noticed also how constantly at the end of the volumes occurs the S.D.G., the "Soli Deo Gloria," out of fashion now, but sincere evidence on the part of so many great composers of earnestness of purpose and high aim. It is hardly necessary to remind the reader that "The Messiah" has been already published in fac-simile, and to express a hope that at some early date other works may be given.

WALTER PARRATT.

AN ACCOUNT OF THE HANDEL MSS. IN THE FITZWILLIAM MUSEUM AT CAMBRIDGE.

IN the year 1816 Lord Fitzwilliam left to the University, for the use of its members and any others wishing to study any special branch of art, his splendid collections of books, illuminated MSS., pictures, prints and engravings (the latter one of the richest in Europe), a valuable library of music, and—by no means least—the annual interest on the sum of £100,000.

Among the musical books were seven price-less volumes in the handwriting of Handel, and several loose copies of his works made by his amanuensis, Smith. From the dates, carefully entered at the commencement of each of the volumes, they appear to have come into the possession of Lord Fitzwilliam at two different times. One volume only—viz., the Chandos Anthem, "O praise the Lord with one consent" (which may have been presented to his lordship by Smith himself)—is dated 1778; the remaining six all being dated 1799. The history of these latter, between the decease of the master in 1759 and 1799, remains yet to be discovered. It is clearly evident that they have become detached from the unique collection of autographs now at Buckingham Palace, as many works there are incomplete and wanting the various pieces to be found here, but how they became so detached is at present only to be explained by the word "appropriation."

Desks and a deal bookcase are to be found in the "Inventory of the Household goods of George Frederick Handel, Esq.," and these things, with every other piece of furniture, were sold as they stood in the house to his old servant, John de Bourk (who succeeded his master in the tenancy of the house), for the sum of £48 sterling, on the 27th of August, 1759.

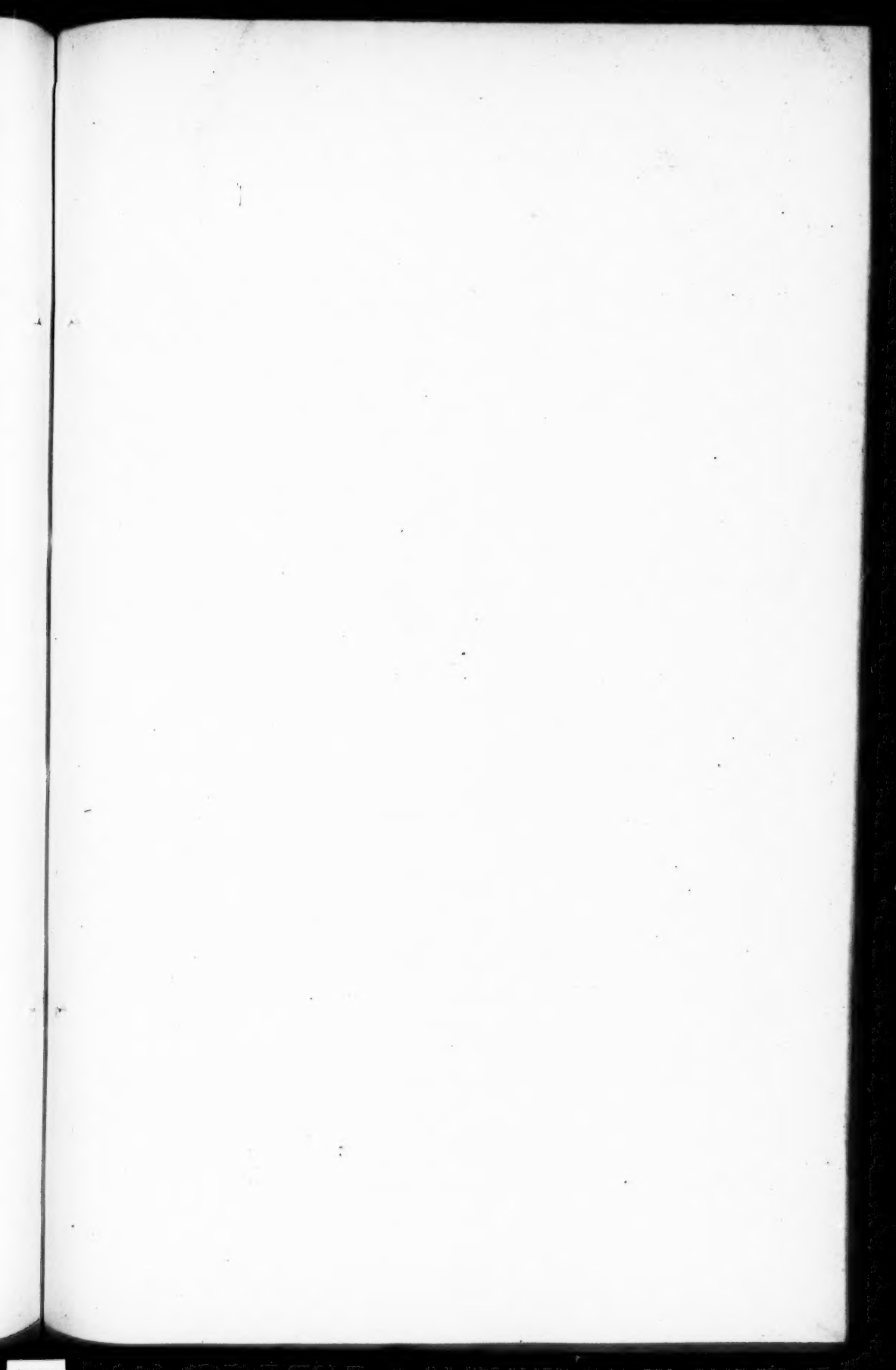
It is thus easy to see the possibility of these papers being left in the desks and bookcases and not being perceived when they were valued, and still remaining undis-

covered when "his music-books" (of which these undoubtedly formed a part) were delivered to "Mr. Christopher Smith" in accordance with the terms of the will. When they were discovered, instead of being given up they were retained until after the death of Mr. Christopher Smith, which occurred October 3, 1795. They were then offered to, and, without doubt, purchased by Lord Fitzwilliam; who was known as a great art collector as well as a keen Handelian, he having been one of the principal organisers of the famous Handel Commemoration. It is not known whether these loose papers were in book form or not when they changed hands in 1799. They were, however, badly bound—possibly put into covers merely to preserve them, with an utter absence of anything approaching order, since portions of the same movements were in different volumes and some of the pages turned topsyturvy, the owner probably not knowing enough about them to be able to arrange them and being unaware of their value. They have recently been re-arranged and an endeavour made to recognise every bar so as to get the various fragments into some sort of order. They are now in fourteen large volumes (with one extra volume containing Smith's copies), magnificently bound and with each leaf of music fastened into a leaf of stout paper, so that anyone can examine them in every way without needing to touch the actual music-paper.

In these volumes are portions of the *original scores* of the following works (of which the other parts are to be found in the Handel Collection at Buckingham Palace): "Rinaldo," "Il Pastor Fido," "Silla," "Amadigi," "Esther" (which Handel has in one case written "Hesther"), "Ottone," "Athaliah," "Triumph of Time and Truth," "Imeneo," "Solomon," some of the Italian Duets and Cantatas which Dr. Chrysander thought were lost, two of the Concertos (one, unpublished, being written for two organs, with the ordinary orchestra), and the concertino parts of an unpublished and unknown Overture. There are also several complete movements, both vocal and instrumental, at present unpublished.

In the course of a short article it would be quite impossible to mention all the interesting works in the collection, therefore only a few will be touched upon at present.

"Rinaldo," the first opera written by Handel in England. Of this work there are as many as sixty pages of the *original score*, bearing marks of extensive alterations, and showing that although the whole opera was written in the short space of a fortnight (quicker than Sig. Rossi could translate it), it was afterwards much improved. The famous air "Lascia ch' io pianga" has not always occupied its present position in the work. In this MS. it comes in the middle of the Recit. Duet—in the printed version it comes at the end. The well known March is also very different from that published.





STATUE OF HANDEL

By L. F. Roubiliac.

(By permission of ALFRED LITTLETON, Esq.)

"Ottone."—Of this work there are eight pages, the temporary loss of which caused the Handel-Gesellschaft edition to be published in an incomplete state. The whole of one scene had to be omitted; every note of which is here, including a fine song for bass solo, "Le profonde."

Of "Imeneo," the writer of the preface to the H. G. edition says: "Handel's autograph is so incomplete, that it is impossible to discover from it even the number of acts." Here are sixteen pages of the autograph score filling up the gaps in the work, the following numbers being very important:—

1. Duet for *Rosmene* and *Tirinto*, "Vado, e vivo," neither words nor music could be printed because they were "wanting."

2. Solo for *Clomiri*, "Se ricordar ten vuoi." This solo is different from both published versions.

3. Solo for *Clomiri*, "Se d'amore amanti siete," neither printed nor referred to in the published version. This solo is accompanied by strings and flutes, whereas in the published version of the opera the flutes are not used at all.

On two of these pages there are studies for the chorus, "These pleasures, melancholy give," from "L'Allegro, il Pensieroso," also for a Recit. in "Imeneo." The presence of these extracts on the same piece of paper is interesting, as it is known that Handel was engaged on these two works at the same time.

"Jupiter in Argos" is an opera which was known to be advertised for performance on May 1, 1739, although no record could be found of its having taken place. Of this work Mr. Rockstro, in his "Life of Handel," says: "A MS. fragment . . . in the Fitzwilliam Library at Cambridge, containing the final chorus, is dated, 'Fine dell Opera Jupiter in Argos April 24, 1739.'" If it had been possible for Mr. Rockstro to have examined the books a little more he would have found that the "MS. fragment" assumed rather large dimensions, as there are nearly twenty pages. There are also about twenty pages of another opera, of which very little is known. The characters are as follows:—

Eudossia	..	..	..	Soprano
Flacilla	..	..	..	"
Onorico	..	..	..	"
Placidia	..	..	..	"
Olibrio..	..	..	..	Contralto
Elmige	..	..	..	Bass
Genserico	..	..	..	"

Of the Italian cantatas, or portions, there are several movements at present unpublished, including the following:—

"Bella ma ritrosetta," for soprano, in C minor.

"Oh quanto godo in rimirarti spesso," a Recit. in D major.

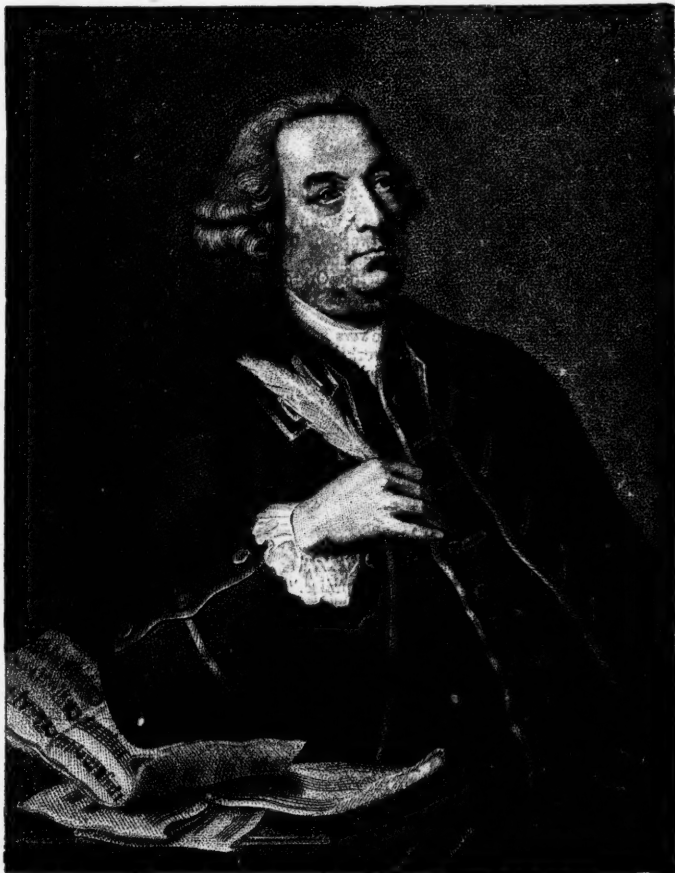
"Mi rido di veder," in G minor.

"Impari del mio core," for soprano, in F major.

"Quanto invidia," for soprano, in G minor.

"Pei dar pace al mio tormento," for soprano, in A minor.

"Quel fior che all' alba ride," for soprano.



JOHN CHRISTOPHER SMITH.

Roman Original Picture Painted by Toffanini.

The Oratorio of "Saul," considered to be one of Handel's finest works, is generally supposed to have only occupied the composer during two months of 1738, and the overture is well known as having more the form and character of an organ concerto than any other similar work. It is not generally known that Handel had previously written this overture as a "Sonata" for three strings—two violins and violoncello—but such is the case, the copy here being complete, and bearing evidence of careful alterations and improvements. It agrees with the printed copy in general build and form, but not, of course, in the arrangement of the string parts. The first movement is the same as

printed. The second movement is very much longer than that published, while the third is more developed in the printed version than it is in this MS. The same with the fourth movement. There is no doubt whatever that this Trio Sonata was originally intended as a complete work; and that, when wanted for the Oratorio, Handel added to it other instruments, gave the organ the leading part, developed one movement, reduced another, and treated it quite as a preparatory work for the well known Overture.

With regard to another fine Oratorio—viz., "Samson," which was, according to Handel's own dates, written about September and October, 1742—there is a page of music here which shows he had thought of the work long before. It is the first four bars of "Let the bright seraphim," written as a chorus for S.A.T.B., with string and oboe accompaniments. A word-book of this Oratorio is in a Cambridge library, wherein the work ends with a "Grand Chorus" of six lines, commencing with the words "Let the bright seraphims in burning row," &c., finishing with:

"Let their celestial concerts all unite,
Ever to sound his praise in endless Blaze of Light."

Did he not treat the work in this way when it was first brought out? There is another work here of the greatest possible interest and importance, bearing on the history and composition of the Oratorio of "Jephtha"—it is a copy of a Mass, or parts of a Mass, by Habermann, made by Handel (which, by the way, shows unmistakably that his powers as a copyist were of a very limited character), a work he used (it is very difficult to find the word which will properly describe this operation) in the Oratorio of "Jephtha." (A MS. copy, not written by Handel, of this Mass is in the Buckingham Palace Library.)

The following numbers in the Oratorio are based on this Mass:—

Chorus, "No more to Ammon's God and King."

Bass solo, "Pour forth no more unheeded prayers."

Chorus, "O God, behold our sore distress."

Chorus, "Chemosh no more."

Fugue, "Theme sublime of endless praise."

Over the copy of this last movement Handel has written the words "Theme sublime of endless praise"—and he actually uses the music there written for those words in the Oratorio, a proceeding which is difficult to characterise as a "theme sublime for endless praise."

There are also a few pages devoted to Studies for the Canon, used in the Amen Chorus in "The Messiah"; but the most interesting page in connection with this Oratorio is that which has been reproduced for this number.

On the top line is seen the first thought for "He was despised." In actual notes it is very similar to the printed version, but in regard to time it is very different. It commences on the fourth quaver (with eight in a bar), the word "was" thus occurring on the *secondary* accent, but in the printed copy the air commences on the eighth quaver, and throws the *principal* accent on the all-important word "was." The word "despised" also occurs on the *secondary* accent, and when altered and printed it is at the *principal* accent. The whole of this fragment differs from the printed version in this one respect, and the only portion not used is the final cadence. This is strong evidence of Handel's keen appreciation of the much-neglected subject—viz., the proper emphasis of the words. The extract as it stands (with regard to time) is used in the Symphony to the work, but when in connection with the words the accentuation is altered.

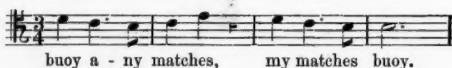
On lines four to six, and continued on eight and nine, is an incomplete exposition on the subject of the Amen Chorus, differing greatly from the printed version. Preparation is made for the four voices, but only three

take part in the work. The soprano leads off, followed by the alto and tenor, which is the opposite of the plan adopted in the finished work. It will be perceived that two portions of this exposition are used in the actual work—when the subject is led off by the first violins and answered by the second violins at the end of the exposition, leading to that grand burst on the chord of D, with the fugue subject in the bass. This chorus, one of the most magnificent pieces of contrapuntal music ever penned, must have given Handel a great deal of careful thought, as this page and others in this collection will show; also in the autograph score at Buckingham Palace it will be seen that the subject underwent alteration previous to ultimate selection being given to it.

It is difficult to realise that the short interval of time between the date given by himself of his commencement of this work and that at the end (August 22 and September 12, 1741) should have allowed much for careful consideration and revision, and knowing from the study of this autograph page and others similar throughout these volumes that he did a great deal of such revision, one cannot but conclude that he worked out his various subjects for solos, chorus, and fugues before he considered himself so much at work at an Oratorio, &c., as to date it. There certainly was no time for a page like this now being considered to be written in the three weeks allowed for the whole Oratorio, therefore it must have been done before.

It seems probable that Handel had this paper with him in Dublin when "The Messiah" was brought out, and being attracted by the performance of some poor boy, noted it, as on line eight of this page there are a few bars in the key of A minor, above which is written "Der arme Irische Junge" ("The poor Irish Boy"). From the word "Ballet" written underneath, it looks as if he had used it. No wonder need be felt if he did so, as it is a most charming piece of melody. Did he use it in the Forest Music, the only work he wrote in Ireland?

Handel has not noted many such accidental pieces of homely music, but there is another among these papers. At the top of a page is written "John Shaw, near a brandy shop, S. Giles in Tyburn Road, sells matches about."



"John Shaw," although he did not know it, was an honoured individual to have his "cry" written down by so great a man, with the much-abused C clef and proper time-signature all complete. One could not have been more particular with an examination paper; in fact, it is extremely doubtful if Handel would have treated such a paper with any respect at all, judging from his reference to Doctors in Music as "blockheads."

In many cases Handel has tested various Fugue subjects with their counter-subjects, to see that they are properly constructed in double counterpoint. Such a proceeding is encouraging to the poor brain-racked student who sighs because he cannot write "48" off at once, to find that even Handel, with all his genius, had to do such a simple work as test his subjects. In the present day our composers have not time (possibly not ability) to write such things as Fugues, therefore they are voted as scholastic, antiquated, and only fit for studies.

The following signed page is a portion, the last nine bars, of the well known Fugue in F, signed: "Fine. G. F. Handel"—the number of bars ("51") being added at the end. It is evident from the words "Segue l'Allegro" being written at the end, that at first it was intended to be followed by an Allegro (possibly that on the page following this, but not printed here), but

second thoughts decided otherwise—and it was issued separately, or as one of a series of Fugues.

There is also an important "Overture"—unfortunately incomplete—in five movements, for two clarinets and corno di caccia. This is the only instance known of Handel's writing for the clarinet. The first movement is a "Largo" in D; the second an "Allegro ma non troppo" in D; the third, "Larghetto" in D; the fourth, "Andante Allegro" in D; the fifth, "Allegro" in D, with the word "Menuet" crossed out.

The three parts are quite complete, but it is easily perceivable from the construction that string parts are necessary to complete the effect. The use of five movements is more in accordance with Handel's use of the Concerto form, but he distinctly writes "Overture."

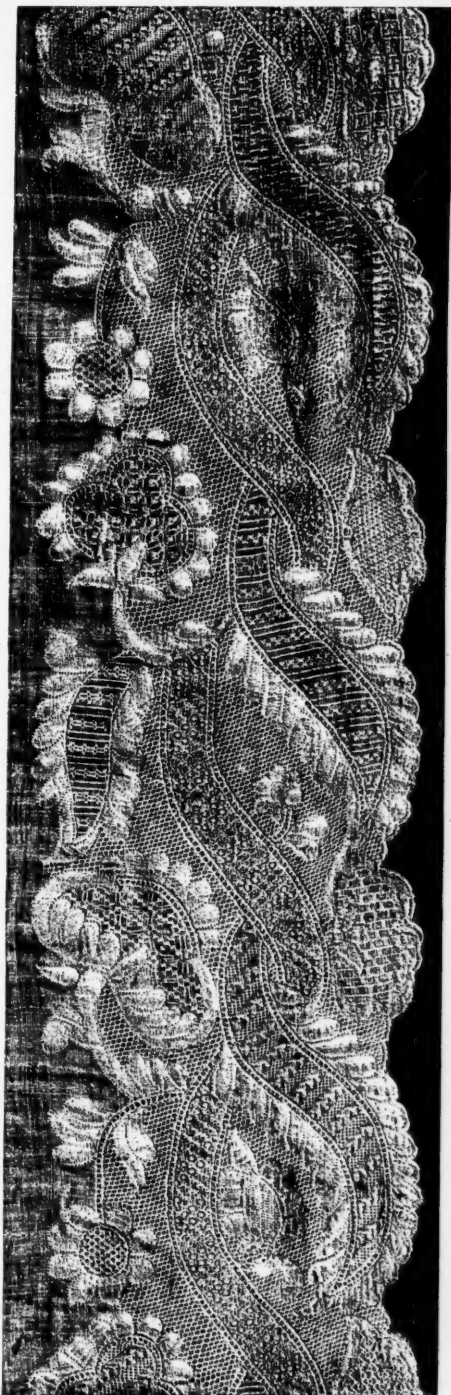
It is known that in works with solo instruments Handel was in the habit of writing the ordinary string parts by themselves, as distinct from the solo instruments or concertino parts, not putting them all together, as we do now; and this is undoubtedly the explanation of these three parts being here without the accompanying instruments: the latter are—only for the present, let us hope—lost sight of. It would certainly be a fortunate and interesting discovery if these required parts could be found.

There are many other studies and sketches of works which would prove of great interest to thoughtful musicians, and it would be a great gain to the memory of Handel himself and his life-work were they placed before the world.

There are two pictures of Handel in the Museum. The first, as he appeared about the time when he was Capellmeister at Cannons, 1718—1721, or very shortly after, is the work of Sir J. Thornhill (see engraving on p. 23), a celebrated artist, who was engaged by the Duke to decorate the private chapel and various parts of the house, previous to 1732. It is one of the very few pictures of Handel when still a young man, and represents him seated at an old-fashioned keyboard; he is in full dress, with ruffles, and wears a crimson velvet cap instead of the usual wig. In 1830 this picture was the property of Mr. Richard Clark, Gentleman of the Chapel Royal, Lay Vicar of Westminster Abbey and of St. Paul's, who resided in Litlington Tower, The Cloisters, Westminster (author of "The Composer of 'God Save the Queen'" and "Reminiscences of Handel"). In 1875 it was presented to the Fitzwilliam Museum by Adam Lodge, Esq., of London.

The other is not only considered to be a good picture of Handel, but also has a very interesting history. It was painted from life by Grafoni and was formerly the property of Dr. William Boyce, at whose death, in 1779, it came into the possession of his niece. She in her will bequeathed it to her godson, Thomas Forbes Walmisley, organist of St. Martin's-in-the-Fields, from whom it was purchased about the year 1852 by the Rev. Arthur R. Ward, M.A., St. John's College, and presented by him to the Museum in 1870.

A. H. MANN.



PART OF HANDEL'S RUFFLE.

Photographed from the Original.

(By permission of W. H. Cummings, Esq.)

COMPLETE TEXT OF HANDEL'S WILL AND THE FOUR CODICILS.

(From the original documents, by permission of W. H. Cummings, Esq.)

In the Name of God Amen

I George Frideric Handel considering the Uncertainty of human Life doe make this my Will in manner following

viz.

I give and bequeath unto my Servant Peter le Blond, my Clothes and Linnen, and three hundred Pounds sterl: and to my other Servants a Year Wages.

I give and bequeath to M^r Christopher Smith ~~Senior~~ my large Harpsicord, my little House Organ, my Musick Books, and five hundred Pounds sterl:

Item I give and bequeath to M^r James Hunter five hundred Pounds sterl:

I give and bequeath to my Cousin Christian Gottlieb Handel of Copenhagen one hundred Pounds sterl:

Item I give and bequeath to my Cousin Magifter Christian August Rotth of Halle in Saxony one hundred Pounds sterl:

Item I give and bequeath to my Cousin the Widow of George Taust, Pastor of Giebichenstein near Halle in Saxony three hundred Pounds sterl:

and to Her six Children each two hundred Pounds sterl:

All the next and residue of my Estate in Bank Annuity's or of what soever Kind or Nature, I give and bequeath unto my Dear Niece Johanna Friderica Flöerken of Gotha in Saxony (born Michäelfen in Halle) whom I make my Sole Exec^{trix} of this my last Will.

In witness Whereof I have hereunto set my hand this 1 Day of June 1750

George Frideric Handel

I George Frideric Handel make this Codicil to my Will. I Give unto my Servant Peter le Blond Two Hundred Pounds additional to the Legacy already given him in my Will.

I Give to M^r: Christopher Smith Fifteen Hundred Pounds additional to the Legacy already given him in my Will.

I Give to my Cousin Christian Gottlieb Handel of Copenhagen Two Hundred Pounds additional to the Legacy given him in my Will.

My Cousin Magister Christian August Rotth being dead I Give to his Widow Two Hundred Pounds and if she shall die before me I Give the said Two Hundred Pounds to her Children.

The Widow of George Taust and one of her Children

being dead I give to her Five remaining Children Three Hundred Pounds apiece instead of the Legacy given to them by my Will.

I Give to Doctor Morell of Turnham Green Two Hundred Pounds.

I Give to M^r: Newburgh Hamilton of Old Bond Street who has assisted me in adjusting words for some of my Compositions One Hundred Pounds.

I make George Amyand Esquire of Lawrence Pountney Hill London Merchant Coexecutor with my Niece mention'd in my Will and I Give him Two Hundred Pounds which I desire him to Accept for the Care and Trouble he shall take in my Affairs. In Witness whereof I have hereunto set my Hand this Sixth day of August One Thousand Seven Hundred and Fifty Six.

George Frideric Handel

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him Sign'd and Publish'd in our Presence.

Tho: Harris,
John Hetherington.

I George Frideric Handel do make this farther Codicil to my Will.

My old Servant Peter Le Blond being lately dead I Give to his Nephew John Duburk the Sum of Five Hundred Pounds.

I Give to my Servant Thomas Bramwell the Sum of

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him Sign'd and Publish'd in our Presence.

Tho: Harris,
John Hetherington.

Thirty Pounds in case He shall be living with me at the time of my Death and not otherways.

In Witness whereof I have hereunto set my hand this Twenty Second day of March one thousand Seven hundred and Fifty Seven.

George Frideric Handel

I George Frideric Handel do make this farther Codicil to my Will.

My Cousin Christian Gottlieb Handel being dead, I give to his Sister Christiana Sufanna Handelin at Goslar Three hundred pounds. and to his Sister living at Plefs near Tefchen in Silefia Three hundred pounds.

I give to John Rich Esquire my Great Organ that stands at the Theatre Royal in Covent Garden.

I give to Charles Jennens Esquire two pictures the Old Man's head and the Old Woman's head done by Denner.

I give to . . . Granville Esquire of Holles Street the Landskip, a view of the Rhine, done by Rembrand, & another Landskip said to be done by the same hand, which he made me a Present of some time ago.

I give a fair copy of the Score and all the Parts of my Oratorio called The Mefsiah to the Foundling Hospital.

In witness whereof I have hereunto Set my hand this fourth day of August One thousand seven hun^d & fifty seven.

George Frideric Handel

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him signed and published in our presence.

Tho: Harris.
John Maxwell.

I George Friderick Handel make this farther Codicil.

I Give to the Governours or Trustees of the Society for the Support of decayed Musicians and their Families one Thousand pounds to be disposed of in the most beneficial manner for the objects of that Charity.

I Give to George Amyand Esquire one of my Executors Two Hundred Pounds additional to what I have before given him.

I Give to Thomas Harris Esquire of Lincolns Inn Fields Three Hundred Pounds.

I Give to Mr: John Hetherington of the First Fruits Office in the Middle Temple One Hundred pounds.

I Give to Mr: James Smyth of Bond Street Perfumer Five Hundred Pounds.

I Give to Mr: Matthew Dubourg Musician One Hundred Pounds.

I Give to my Servant Thomas Bremwell Seventy Pounds additional to what I have before given him.

I Give to Benjamin Martyn Esquire of New Bond Street Fifty Guineas.

I Give to Mr: John Belchier of Sun Court Threadneedle Street Surgeon Fifty Guineas.

I Give all my wearing apparel to my servant John Le Bourk.

I Give to Mr: John Gowland of New Bond Street Apothecary Fifty Pounds.

I hope to have the permission of the Dean and Chapter of Westminster to be buried in Westminster Abbey in a private manner at the discretion of my Executor Mr: Amyand and I desire that my said Executor may have leave to erect a monument for me there and that any sum not Exceeding Six Hundred Pounds be expended for that purpose at the discretion of my said Executor.

I Give to Mr: Palmer of Chelsea Widow of Mr: Palmer formerly of Chappell Street One Hundred Pounds.

I Give to my two Maid Servants each one years wages over and above what shall be due to them at the time of my death.

I give to Mr: Mayne of Kensington Widow Sister of the late Mr: Batt Fifty Guineas.

I Give to Mr: Donnanan of Charles Street Berkley Square Fifty Guineas.

I Give to Mr: Reiche Secretary for the affairs of Hanover Two Hundred Pounds.

In Witnefs whereof I have hereunto set my hand and Seal this Eleventh day of April 1759.

G. F. Handel

This Codicil was read over to the said George Friderick Handel and by him Signed and Sealed in the Presence, on the day and year above written, of us

A. J. Rudd,
J. Christopher Smith.

SEAL.

OUR ILLUSTRATIONS.

By W. H. CUMMINGS.

THE BIRTHPLACE IN HALLE (p. 7)

is a grand old house which I visited with very great interest, being anxious to ascertain whether there was much probability of the truth of the story told of Handel's earliest attempts to acquire the art of playing a "clavier." It is known that Handel's father

possess a clavier-gebunden precisely of the kind used by the infant Handel; it was made in Nuremberg, by Johann Christoph Leo, about 1650; its compass is three octaves and a sixth—



and is 2 ft. 5 in. by 10 in., with a weight of a little over eight pounds. Like many old German houses, this Handel house possesses two tiers of garrets, and it is quite certain that the small tinkling of a clavier-gebunden in the upper garret could not have been heard in any of the lower apartments which would be occupied by the master of the house.

HANDEL'S FATHER

was a notable old gentleman, sixty-two years of age when George Frideric was born. A recent writer attempted to depreciate his position by describing him somewhat contemptuously as a barber. He was a barber-surgeon, at that time a universally honoured designation; he was also town-surgeon and surgeon-in-ordinary to Prince Augustus of Saxony. His portrait depicts him attired as a man in authority, with a countenance which bespeaks intelligence and gravity; doubtless he was grievously disappointed when forced eventually to consent to his son's adoption of music as a profession. As Handel increased in years he not



HANDEL'S FATHER.

had a strong objection to the encouragement in any way of his darling son's natural love for music, desiring for him a distinguished career in the profession of the law, and he therefore banished all music and musical instruments from the house; but the fond mother, who was just twenty-eight years younger than her husband, smuggled into the upper garret a tiny clavier-gebunden (a small instrument much in vogue in convents, which could be used by the nuns without disturbing their neighbours), and there the little George Frideric was wont to steal away to exercise his childish fingers. I

only acquired a thorough knowledge of his art and of languages, but also developed in stature and strength.

THE PORTRAIT BY ZINCKE (p. 6)

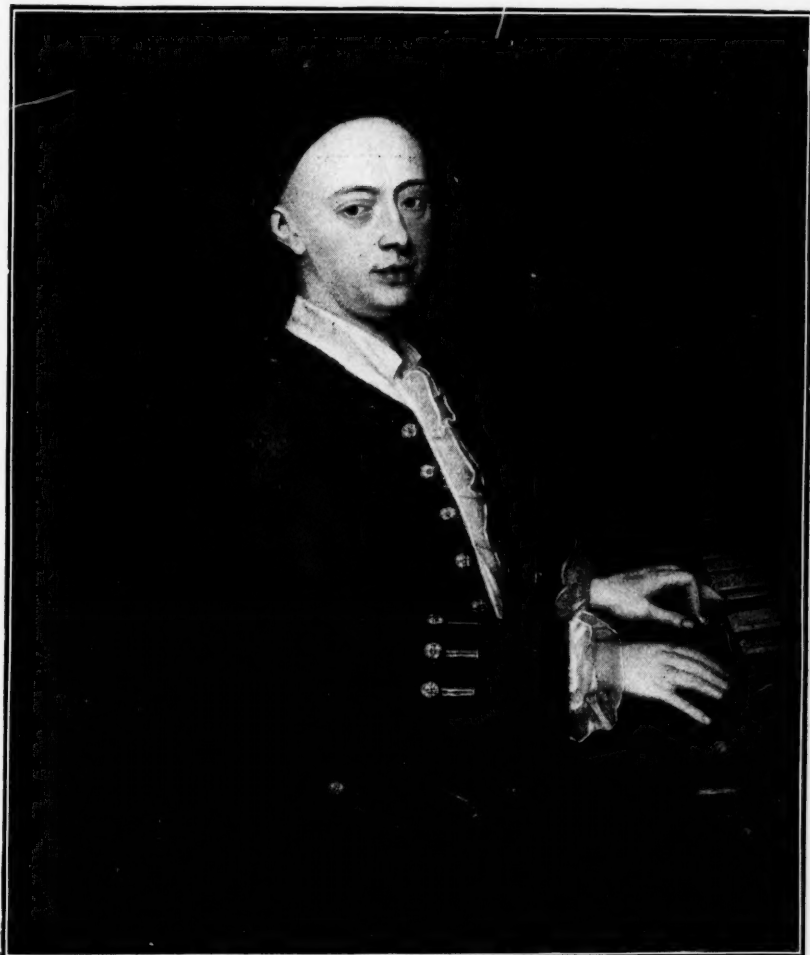
depicts him as a good-looking young man with beautiful eyes. This reproduction of a miniature, in the possession of Mr. H. Barrett Lennard, is interesting as being, probably, the most youthful portrait of Handel extant. We can well believe that such a man would ill brook a box on the ears from his rival Mattheson, given as the young men were leaving the theatre at

Hamburg, and we can picture the two hot-headed musicians fighting together until, fortunately, Mattheson's sword struck a large metal button on Handel's dress coat and the blade shivered in his hand.

THE PORTRAIT BY THORNHILL

is reputed to have been painted in 1720 for the Duke of Chandos. Handel would then have been

THE PORTRAIT BY FRANCIS KYTE (p. 15) was painted in 1742, when Handel was fifty-seven years of age, and is noteworthy as having been executed from the life, that it might be engraved by Houbraken, at Amsterdam, for publication in London. The engraving subsequently appeared in numerous works, operas, &c., the plate finally, after many printings and touches of renewal, producing a poor represen-



HANDEL, BY THORNHILL. THE CHANDOS PORTRAIT.
(From the Fitzwilliam Museum Collection. By permission.)

thirty-five years of age, and had just published his "*Suites de Pieces pour le clavecin*," with his modest address to the British public, in which he says it is "my duty, with my Small Talent, to serve a Nation from which I have receiv'd so generous a protection." The original painting from which this engraving is taken is now in the Fitzwilliam Museum at Cambridge, where is also another interesting portrait by Grafoni.

tation of the original picture. Sir John Hawkins, who knew Handel well, said that of all the portraits which had been painted this conveyed the best likeness. The original oil painting is small (about 8 in. by 7 in.) and is inscribed on the back, Mr. Handel. It has had a somewhat chequered career, having been lost sight of for many years; it was recovered in a London shop by Mr. Keith Milnes, in 1824, who published a considerable account of it, with

eulogistic letters from Sir Thomas Lawrence and Sir H. Beechy. At the death of Mr. Milnes the picture again disappeared, and was re-discovered at Sandwich a few years since by Mr. Julian Marshall, from whom I purchased it.

THE PORTRAITS PAINTED BY HUDSON,

of which many are extant, generally depict him in Court or full dress. Three examples are given: the one on p. 9 is from the original painting in the possession of the Royal Society of Musicians, of which Handel was a member and also a generous donor during his lifetime; perhaps this portrait was presented by him to the Society. The Hudson (p. 5) is an original

purchased by me. It is a magnificent piece of lace, about 3 ft. 8 in. long and 10 in. wide.

THE PORTRAIT BY DENNER (p. 25)

is doubtless a faithful representation of the master from the life; it was given by Handel to John Christopher Smith, his favourite pupil and assistant, who valued it so highly that he did not give it to the King at the time he presented Handel's manuscript scores to His Majesty, but retained it to the end of his life, when it passed to Smith's daughter-in-law, Lady Rivers, who presented it to the Sacred Harmonic Society, and at the dissolution of this Society, in 1883, it was bought by Mr. Henry Littleton.



HANDEL'S SPINET.

painting full of life and vigour, the scarlet coat and lace show up in vivid brilliancy; it belonged to Dr. Arnold, the editor of Handel's works; afterward to Wm. Hawes, the well-known master of the Chapel Royal boys. The original of the other portrait by Hudson (p. 11) is now in Buckingham Palace, where there is also a portrait like the picture preserved at Gopsall. In some of the portraits of Handel his *hand-ruffles* present a very noticeable feature, and a portion of one of these is represented (p. 19); this is the survivor of a pair presented by the composer to his family in 1750, when he visited them in Halle. The fellow ruffle was cut up for a dress for a little girl about 1829, but this, after having been carefully treasured by Handel's heirs until 1869, passed, with other relics, to Dr. Chrysander and was subsequently

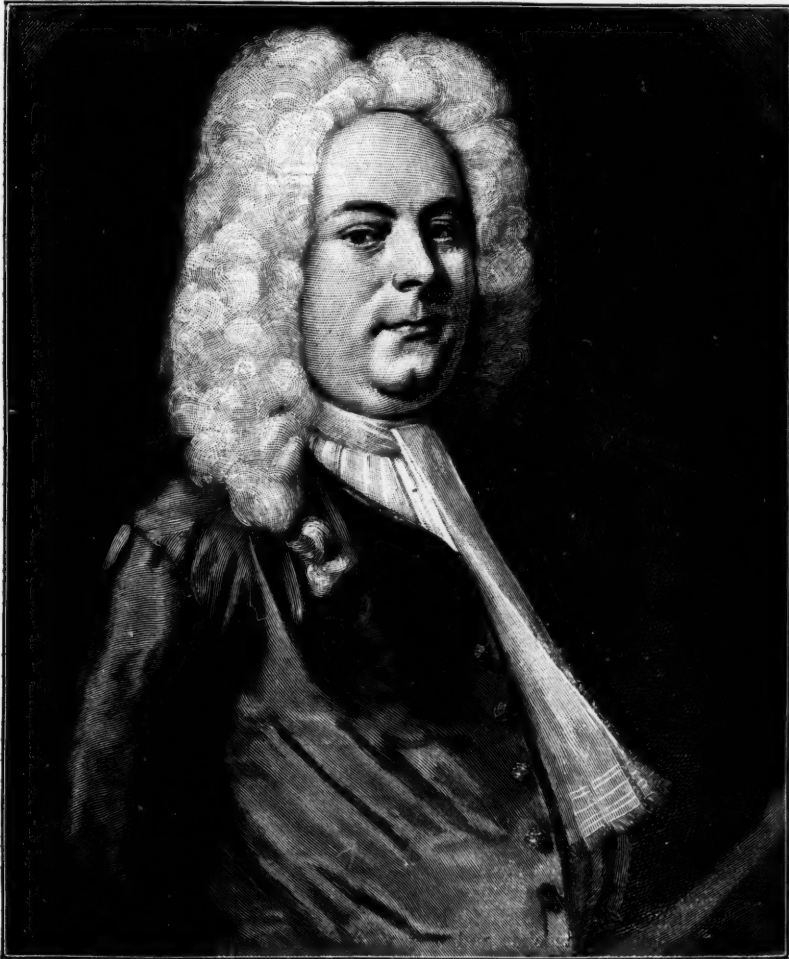
HANDEL'S HOUSE (p. 37)

stands on the South side of Brook Street; it is now No. 25, but down to 1857 was No. 57. In that year the house was visited by Handel's biographer, Victor Schelcher, who tells us that "it contains absolutely nothing to remind one of its former inhabitant." He also prints a letter from the Vestry Clerk of St. George's, Hanover Square, in which parish the house stands, giving a reference to the rate-book of 1725, with the name of George Frederick Handel, rated at £35 per annum, as owner, but he was unable to trace the tenancy farther back. During a recent visit, kindly permitted by the present owner, I was fortunate enough to discover a fine cast-lead cistern, on the front of which in bold relief I read "1721. G. F. H." This probably is the cistern scheduled in the

"Inventory of goods." I saw also one old panelled room which remains just as when occupied by Handel; this doubtless is the one described as the back parlour in the "Inventory of goods." The house has been in the possession of the family of the present owners about seventy years, and has in that time undergone various structural alterations; the

GOUPLY'S SPITEFUL CARICATURE (p. 13).

This is a reproduction of the original pastel, now in my possession, after having passed through the hands of Horace Walpole and Dr. Rimbault. Goupy was drawing-master to the Prince of Wales, hence his intimacy with Handel, who, on one occasion, having invited Goupy to dine with him in Brook



HANDEL, PAINTED BY DENNER.
(By permission of Alfred Littleton, Esq.)

windows have all been replaced, and the dividing wall between the rooms on the first floor, now the drawing-room, has been removed. There is a back room on the first floor, which tradition says was Handel's composition room. I ascertained that it would be quite possible to look out of the staircase window and see any person sitting near the window of this back room, which is an important consideration in connection with the story of

Street, left him to his own devices after dinner, excusing himself on the plea that he had something to write; Handel's absence was so prolonged that Goupy impatiently left the room, and chancing to look out of a back window, he saw his host not only writing, but also engaged in the consumption of various delicacies of wine and fruit; this so enraged the sensitive artist that he hastily left the house and on his arrival at home painted the pastel;

the exhibition of which seems to have given so much delight to Handel's numerous enemies that copies of it were published, with slight variations, no less than three times under the title of "The Charming Brute." One of these discreditable productions is dated March 21, 1754.

THE WILL (*fac-simile*)

is of very great interest, being entirely, with the signature, in the autograph of Handel. The first codicil, written when Handel was blind, is in the handwriting of his treasurer and amanuensis, John Christopher Smith, father of the J. C. Smith whose portrait by Zoffany is given (p. 17). The elder Smith was brought to England by Handel, from Anspach in Franconia, in 1716, and served the great composer faithfully until about 1757, when he left him in anger after some petty disagreement. Handel thereupon resolved to strike his name out of his will, and informed the younger Smith of his intention, and promised to put him in his father's place; but, greatly to the credit of the young man, he so vigorously combated the idea that Handel hesitated to carry out his proposals, and only a few days before his death sent for the old Smith and was reconciled to him; the last codicil of the will is witnessed by the elder Smith, to whom Handel bequeathed £2,000, his large harpsichord, little house organ, and his music books; these afterwards descended to Smith's son, who gave them to King George III. The second codicil is also in the elder Smith's handwriting. Handel's eyes had been operated on, and we can see that his signature is better than that subscribed to the first codicil. The benefit to his sight was, however, only temporary, and the signature of the third codicil is that of a blind man; the body of this codicil was probably written by the younger Smith. The last codicil is again in the writing of the elder Smith, and it was evidently signed with very great difficulty. The younger Smith, born in Anspach in 1712, came to England with his mother and sisters when he was eight years old, in 1720; in his thirteenth year he was adopted by Handel as a pupil, and at eighteen years of age, thanks to the recommendation of his master, he was in constant requisition as a teacher and performer. Handel doubtless gave him many presents, amongst them the Denner portrait already spoken of, and probably

AN INTERESTING BOOKCASE (p. 31),

with a collection of MS. scores, chiefly in the elder Smith's writing. These passed into the possession of Harrison, the tenor singer, afterward to Dr. Ireland, Dean of Westminster, who gave the collection to Mr. Brownsmith, from whom it was purchased by the present owner, Mr. H. Barrett Lennard. These scores are of great value for reference.

One of the legacies to be found in the will is that of £200 to

DOCTOR MORELL (p. 27),

of Turnham Green. He was a clergyman, antiquary (F.S.A.), and the author of several of the libretti set by Handel—"Judas Macca-bæus," "Alexander Balus," "Theodora," "Jephtha," "Triumph of Time." There is an amusing anecdote recorded of him, that he one day told Handel the music of a certain air



AN EARLY SIGNATURE.

did not exactly render the sense of the words, whereupon Handel flew into a passion, and cried out with the anger of insulted pride: "Vat, you teach me music! De music, sir, ish good music. It is your words ish bad. Hear de passage again" (repeating vehemently on the harpsichord). "Dere; go you, make vords to dat music." We are further told that Handel was irascible, but not vindictive, and ever ready to repair a fault with frankness. Perhaps this may account for the £200 legacy.

THE PORTRAIT OF GUSTAVUS WALTZ (p. 35) reminds us of Handel's reply to Mrs. Cibber, who, asking what he thought of Gluck as a composer, was answered: "He knows no more of Contrapunto as mein cook." At that time Gluck was not a great contrapuntist; on the other hand, Handel's cook was this Gustavus Waltz, who also, as occasion needed, either played the violoncello in the orchestra or performed the part of *Polyphemus* in "Acis and Galatea" on the stage, or sang the solo bass parts in the Oratorios of "Israel in Egypt," "Saul," "Deborah," "Athaliah," &c.

How highly Handel was esteemed during his life may be surmised from the fact that he was honoured by the erection of

A MARBLE STATUE, BY ROUBILIAC (facing p. 17), in Vauxhall Gardens, in the year 1738. Roubiliac's studio was in Peter's Court, St. Martin's Lane, and there Handel visited the artist during the preparation and execution of the work. So admirable was the likeness that a person who had only seen Roubiliac's statue, accidentally meeting Handel, instantly recognised him. Horace Walpole tells us that this statue fixed the sculptor's fame. The statue has passed through various hands, notably those of Hudson the painter; Nollekens the sculptor; the Sacred Harmonic Society, from whom it was purchased by Mr. Henry Littleton. It is worthy of note that before it became the property of the Sacred Harmonic Society it was for some time on view at 69, Dean Street, for so many years well known as Novello's London Sacred Music Warehouse. Roubiliac's chisel was also called into requisition for the

MONUMENT IN WESTMINSTER ABBEY (facing p. 32), for which Handel so curiously left instructions and the sum of "not more than £600" in his will. It is said that Roubiliac made a death

mask to aid him in the execution of this task, and that this was the last work the sculptor lived to finish.

THE STATUE IN THE MARKET-PLACE AT HALLE (p. 29)

was erected to commemorate the Handel Centenary, in December, 1857. The cost of it was raised by subscriptions from England



W. Hogarth del.

James Dalrymple sculp.

T. MORELL, S.T.P.-S.S.A.

and Germany, and it was mainly due to the enthusiastic labours of Jenny Lind (Madame Goldschmidt) that the efforts to do honour to the master in his native town were crowned with success. On the day of the unveiling of the monument a performance of "The Messiah" was given in the large Market Church, under the direction of Robert Franz, with David as leader of the violins, and the principal soprano was Jenny Lind herself. It is pleasant to note that the face of the St. Cecilia which adorns the monument is a likeness of the distinguished

singer. The statue, considerably larger than life, is cast in bronze and was the work of Professor Heidel, of Berlin.

HANDEL'S WATCH (p. 8), made in 1745, with the maker's name, "Golling, Augsburg," and also "G. F. Handel" engraved on the back; this passed from Mr. George Amyand, one of Handel's executors, to Mr. Snoxell, and was sold after his death by auction on July 21, 1879. At the same sale Handel's Will and the Inventory of his goods were purchased by me.

Handel was for many years engaged to the Duke of Chandos, who at Cannons, near Edgware, had built a princely mansion, to which was attached a private chapel, where he was wont to have the compositions of his master of music adequately performed by a complete orchestra and choir. Terrible reverses of fortune brought disaster and ruin on this distinguished patron of music, and finally his magnificent house was sold and destroyed, and all its belongings scattered to the winds.

THE ORGAN (p. 33) which stood in the chapel was sold at auction. A bill, printed in 1748, is still extant; its items are as follows:—

	£	s.	d.
To cash, paid Mr. Ch. Cock (the Auctioneer) for the organ as it stood at Cannons	117	2	0
To do., paid Mr. Jordan for taking it down and carriage to London ...	16	0	0
To do., do., for repairs	105	0	0
To do., do., for a new swell	30	0	0
To do., do., for repairs and carriage to Gosport	8	0	0
To cash, paid Mr. Richard Mullings for painting the organ (a coat of white paint over the old oak), as per bill	1	14	0

The organ was, as we see by the above, removed to Gosport, and erected in the church or chapel of the Holy Trinity; a minute in the vestry-book for the year 1748 says the organ was opened on the 8th of May of that year. There is also the following: "Item. An organ purchas'd from the Duke of Chandos Chapell at Cannons, near London, by the subscriptions of the Inhabitants. Cost and charges, £342 16s. 7d. Open'd the 8th May, 1748." This organ underwent repair some twelve years since; the old flue work is of exquisite quality, and of very individual character; but, alas! the action is worn out, and the sound-boards, to judge by the frequent cyphering, anything but sound. The parish is a very poor one, and I have therefore no hesitation in inviting all lovers of Handel to join with me in subscribing a fund to restore this organ, one of the most interesting relics of the great musician. Subscriptions may be sent to the Vicar, the Rev. W. Lee, Holy Trinity, Gosport.

THE FAC-SIMILE

from Handel's sketch or note-book now in the Fitzwilliam Library, at Cambridge, is very suggestive. Here we see the first idea of

several numbers of "The Messiah" Oratorio—i.e., "He was despised"—and a theme first tried to the words "Let all the angels," but afterwards used for "And cast away their yokes"; also a little bit of the "Amen" Chorus; and at the bottom of the manuscript a tune of eight bars, "The poor Irish boy." Handel must have had this leaf of his note-book with him when he went to Dublin to conduct the first performance of "The Messiah." In speaking of "The Messiah," it may be well to mention the various manuscript copies of the work which exist, and which should be consulted by all editors and musicians desirous of knowing what Handel wrote and what he revised. The first and most valuable is that in Buckingham Palace; the second in importance is the so-called Dublin score in Sir F. Ouseley's library at Tenbury; the third, now in the City Library, Hamburg, is the conductor's score in Smith's handwriting with numerous emendations by Handel; and, lastly, a very interesting score, also in Smith's autograph, but with additions and notes by Handel, now in the possession of Mr. Otto Goldschmidt.

THE FAC-SIMILE

dated August 30, 1751, gives us Handel's own statement as to his age, a matter about which his various biographers have been anything but correct. He was born on February 23, 1685. The example is from the Oratorio "Jephtha," the score of which is now in the Buckingham Palace Library.

THE FAC-SIMILE (p. 26)

is from Her Majesty the Queen's collection in Buckingham Palace, and is particularly noteworthy from its having been written in Rome in 1707, and signed by the composer "Hendel," a form of spelling abandoned soon after his arrival in England.

THE FAC-SIMILE

of Handel's letter to his brother-in-law, "Mon-sieur Michael Dietrich Michaelsen, Conseiller de Guerre de sa Majesté Prussienne, à Hallé en Saxe," was retained by his family until 1869, when it was bought by Dr. Chrysander, with two other letters, one in French and the other in German, the only one known to exist in that language. This letter has been mutilated by cutting away Handel's signature, which was done in 1820, to gratify the actress Handel-Schütz, who desired an autograph of the master. As the present possessor of the treasure I should be glad to discover the missing signature. A translation of the letter will be read with interest:—

"Sir, and most honoured Brother,—I see, by the letter you did me the honour to write to me on the 12th of July, in response to my former communication, and by the specification enclosed therein, how careful were your arrangements on the occasion of the interment of my

dearest mother. I am also deeply obliged to you for the copies of the funeral oration which you have sent me, and to which you were pleased to join one made for my late father. (Part of MS. missing here owing to signature having been cut away.) I shall understand later how to acquit myself of part of the debt I owe you. Meanwhile, I entrust you to pay my respects and compliments to Madame, your dear wife, to my dear god-daughter, and the rest of your dear family, and to believe," &c.

THE RING PORTRAIT
(p. 6)

bears an inscription round the inner side: "G. F. Handel to R. Randell, 1755." There can be no doubt that this was Richard Randall, the name so spelt on an engraved portrait of him, published in 1812, with a note that "This celebrated tenor singer, so remarkable for his great strength of voice and unrivalled comic humour, was born Sept. 1st, 1736, and educated under Mr. Bernd. Gates, in the Chapel Royal, where he was early noticed and became a great favourite of his late Majesty George the Second, by whose command he sang many solo anthems; he is the only remaining chorister who sang with Mr. Handel in his Oratorios, and whose compositions he still performs with most wonderful effect at the age of 76." Randall was nineteen years of age when Handel presented him with the ring. He was then the leader of the tenors in Handel's chorus. The composer had a gift for discovering performers of special excellence. His alto leader was Barrow the composer, of Westminster Abbey. He also selected a boy from the Chapel Royal, Dupuis, afterwards Mus. Doc. This lad so pleased Handel by singing a solo that, in the presence of the audience, he lifted him up, kissed him, and dropped a guinea into his gold-laced coat.

GEORGE FREDERICK HANDEL:
SKETCHED FROM LIFE.

GEORGE FREDERICK HANDEL was seventy-three years of age when he died. He was large in person, and his natural corpulency, which increased as he advanced in life, rendered his whole appearance of that bulky proportion as



THE STATUE OF HANDEL AT HALLE.

to give rise to Quin's inelegant, but forcible expression: "That his hands were feet, and his fingers toes." From a sedentary life he had contracted a stiffness in his joints which, in addition to his great weight and weakness of body, rendered his gait awkward; still his countenance was open, manly, and animated; expressive of all that grandeur and benevolence which were the prominent features of his character. In temper he was irascible, impatient of contradiction, but not vindictive; jealous of

his musical pre-eminence, and tenacious in all points which regarded his professional honour.

He was averse to all restraint on his freedom. Being informed at the Spa that the King of Prussia was expected, and purposed to be witness of his musical powers, to the great disappointment of the monarch he quitted the place some days before his arrival—unwilling to expose himself to solicitations he had determined not to comply with, or to commands he could not resist. In England he was always well received and warmly patronised; and his general aversion to subscription engagements, and the resolute inflexibility of his temper, prevented the accession of some friends and alienated others. With conscious pride, he was unwilling to be indebted but to his own abilities for his advancement, and they finally triumphed over all his opposers.

His chief foible was a culpable indulgence in the sensual gratification of the table; but this foible was amply compensated by a sedulous attention to every religious duty and moral obligation. His understanding was excellent and his knowledge extensive. Besides the German, his native tongue, he was intimate with the English, and master of the Latin, French, and Italian languages; he had acquired a taste for painting, which he improved during his residence in Italy, and felt great pleasure in contemplating the works of art. His great delight was derived from his attachment to his own science, and he experienced particular satisfaction, from religious principles, in presiding at the organ in the Cathedral church of St. Paul. He frequently declared in conversation the high gratification he enjoyed in setting the Scriptures to music, and how greatly he was edified by contemplating the sublime abounding in the sacred writings.

From the same motive he was regular in his attendance on Divine service at his Parish Church near Hanover Square, where his devout posture of humility and earnestness of voice and gesture, avowing his faith, acknowledging his errors, and appealing to his Maker for mercy, were strongly impressive.

Handel contracted few intimacies, and when his early friends died he was not solicitous of acquiring new ones. He was never married; but his celibacy must not be attributed to any deficiency of personal attractions, or to the source which Sir John Hawkins unjustly supposes—the want of social affection. On the contrary, it was owing to the independency of his disposition, which feared degradation and dreaded confinement. For when he was young two of his scholars, ladies of considerable fortune, were so much enamoured of him that each was desirous of a matrimonial alliance.

The first is said to have fallen a victim to her attachment. Handel would have married her, but his pride was stung by a coarse declaration of her mother that she never would consent to the marriage of her daughter with a fiddler; and, indignant at the expression, he declined all further intercourse. After the death of the mother, the father renewed the acquaintance and informed him that all obstacles were removed; but he replied that the time was now past, and the young lady fell into a decline which soon terminated her existence. The second attachment was a lady splendidly related, whose hand he might have obtained by renouncing his profession. That condition he resolutely refused, and laudably declined the connection which was to prove a restriction on the great faculties of his mind.

Handel's religious disposition was not a mere display, it was amply productive of religion's best fruit—charity; and this liberal sentiment not only influenced him in the day of prosperity, but even when standing on the very brink of ruin. He performed "*Acis and Galatea*" (1740) for the benefit of the Musical Fund; the next year he gave them his *Epithalamium*, called "*Parnasso in Festa*," and further extended his kindness by a legacy of one thousand pounds. He was no less bountiful to the Foundling Hospital; his early exertions in its favour were the principal support of that respectable establishment. He gave an organ to the chapel, and an annual benefit, by which seven thousand pounds were cleared in the course of a few years. He also presented the governors with the original score of "*The Messiah*." His charity was by no means restricted to public donations; he was equally attentive to the claims of friendship, affection, and gratitude. The widow of his master, Zachau, being old and poor, received from him frequent remittances, and her son would have enjoyed the benefits of his liberality but for his profligacy and incurable drunkenness. The bulk of Handel's fortune was bequeathed to his relations. All his music he left to Mr. Smith.

JOHN CHRISTOPHER SMITH.

HANDEL'S HARPSICHORDS.

THESE details of the harpsichord, spinet, and clavichord more or less identified with Handel have already appeared in the *Athenæum*. It is thought that, with some revision due to subsequent events and changes of ownership, the article may again appear where all that has concerned the great composer claims attention.

Nearly all eminent composers have been clavier players, using, according to time and place, and sometimes indifferently, the organ and harpsichord, the clavichord and piano forte, and in the course of a lifetime possessing

several—here and there one to become afterwards noteworthy, as Emmanuel Bach's Silbermann clavichord and Beethoven's Broadwood grand pianoforte. Old Bach left three harpsichords in his will, but Handel only one, the "large harpsichord" it is now my object to identify. But in his long career he must have had more, and it is not surprising tradition should connect his name with harpsichords and a spinet and clavichord which still exist. I possess a spinet of Queen Anne's time which the family tradition of the late owner affirms was once Handel's. It came from Downham Market, Norfolk. Andrew George Lemon, who died at Lynn in 1756, had, so say his descendants, come with Handel to England, in 1710. The spinet was afterwards given by Handel to Lemon, who was a violin player, and had been a paymaster in the King of Prussia's horse. Lemon is an Anglicized form of a name which may have been Lehmann. I am not aware that any biographer of Handel mentions this early friend, but things move slowly in Norfolk, and I can see no reason for the invention of a fictitious pedigree for an instrument which must have seemed to be of little value or use.

John Hitchcock, who made it (it is numbered, not dated, 1676), was one of two of that name—Thomas and John—who had made spinets in London. They made many, and their instruments were models for their successors, including Mahoon, immortalized by Hogarth by the inscription on the harpsichord in "The Rake's Progress." I have not met with a contemporary reference to either of the Hitchcocks, while their rival Haward is mentioned more than once by Pepys and in other seventeenth century gossip.

Miss Twining, of the Dial House, Twickenham, owned an unrestored Andrew Ruckers single keyboard harpsichord, dated 1640, which is stated, in the catalogue of the special exhibition of ancient musical instruments at South Kensington in 1872, to have "once belonged to the celebrated composer Handel, and" to have been "used by him in composing his oratorios. Afterwards it came into the possession of the Rev. Thomas Twining, of St. Peter's, Colchester; thence it came to W. Richard Twining, Esq., F.R.S.; and thence to his daughter, Elizabeth Twining." Miss Twining, since deceased, has bequeathed this instrument to Mrs. Donaldson, the wife of the well known painter of that name. A tradition passing through such a family is entitled to more than common respect. The Rev. Thomas Twining was the friend and helper of Burney. His "Recreations of a Country Clergyman of the Eighteenth Century" have of late years been republished. Handel is said to have recommended the clavichord for study. The story of his own early

stolen practice on such an instrument is well known. He appears to have owned a small one in England, which the same catalogue tells us "was used by him for composing on journeys." It was in 1872 in the possession of the Rev. C. B. Riddell, Harrietsham Rectory, Maidstone. Another Andrew Ruckers,



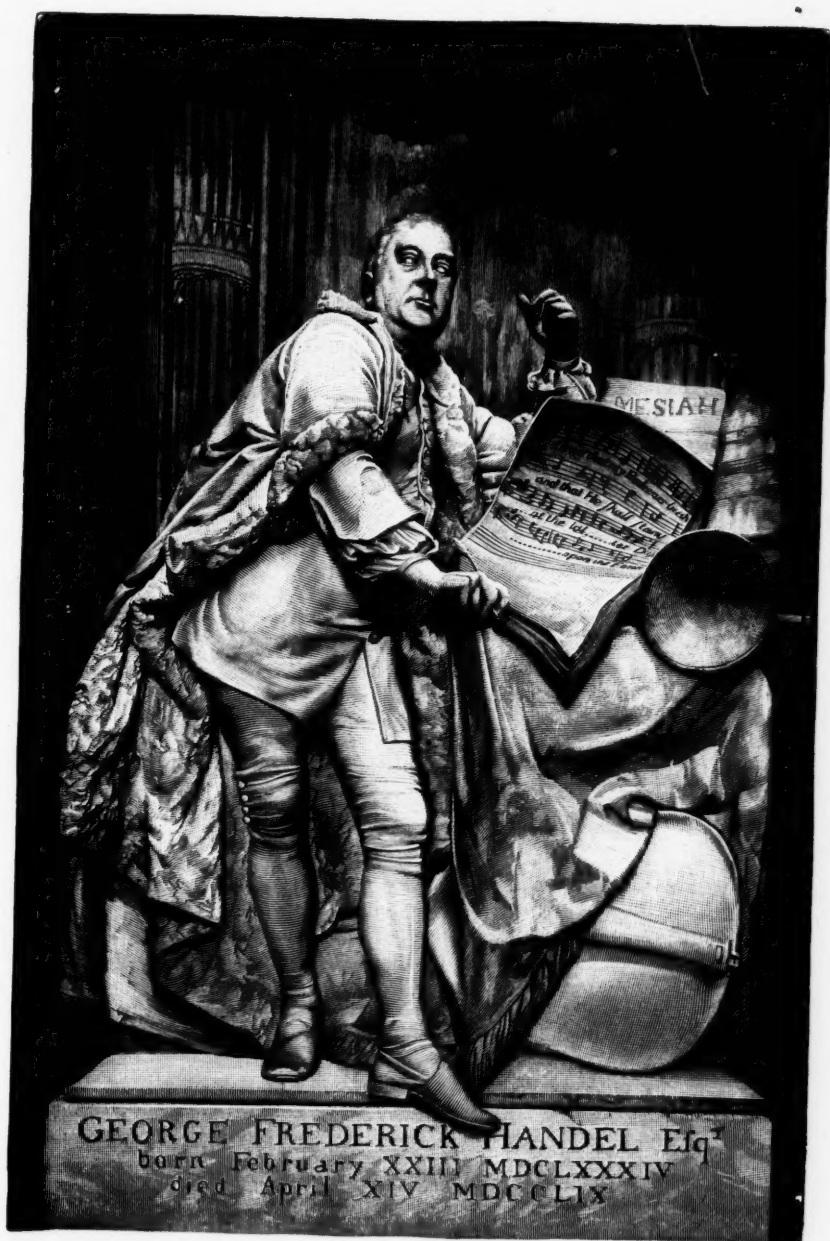
HANDEL'S BOOKCASE, WITH THE SMITH SCORES.
(By permission of H. Barrett Lennard, Esq.)

a double harpsichord which belonged to Major-General Hopkinson, and has since been sold by him to Mr. Henry Boddington, of Manchester, for his collection of keyboard instruments, came from near Bath, and although it is not claimed to have at any time been Handel's property, the great composer is said to have often played upon it. The painting inside the top or cover is attributed

to Vander Meulen, the battle painter of Louis Quatorze. Here art is applied to peace, a landscape with a castle, perhaps Heidelberg; an equipage forms an animated group in the foreground. This instrument bears the date 1614. Another and more recent Andrew Ruckers, dated 1651, which is now at South Kensington, enjoys greater fame, being reputed as the very one on which Handel composed most of his great works, and to have been left by his will to his friend and amanuensis, Smith. The written evidence which came with the instrument to Messrs. Broadwood when they bought it, in whose house in Great Pulteney Street Handel had been a frequent visitor, was transferred by them to the Department of Science and Art when they presented the instrument to the Museum. It is to be found with a letter of the donors in Carl Engel's catalogue of the musical instruments, a work, by the way, which has been the model of arrangement, description, and elucidation for all subsequent catalogues of the kind. Suffice it to say this double harpsichord was long known at Winchester as Handel's. It had belonged to J. C. Smith, his friend and amanuensis, then to Smith's step-daughter, Lady Rivers; and one of her brothers, the Rev. George Coxe, with some reservation, testified to the instrument having been Smith's and a gift of Handel's when Dr. Chard, the then organist of Winchester, acquired it. From Smith the history of the instrument may be taken as complete, and there is a woodcut of it in Engel's Catalogue.

At Winchester, however, we are not on the right track. Handel's large harpsichord did not go to Winchester, but to Windsor. It would be necessary to find a sufficient reason for its having been transferred to Winchester, and to explain why a rather small harpsichord should have been called a large one, unless it were in comparison with a spinet. When Handel died he left J. C. Smith the MSS. of his scores, his bust by Roubiliac, his "large harpsichord," and his portrait by Denner. How Smith disposed of this legacy we are told in "Anecdotes of George Frederick Handel and John Christopher Smith," compiled without name of author in 1799, but known to be from the pen of another of Smith's stepsons, the Rev. William Coxe, Archdeacon of Wilts. The volume contains an engraved portrait of Handel, after the painting by Denner, and one of Smith, after Zoffany. Frederick the Great offered £2,000 for the MSS., but Smith, being unwilling so great a treasure should leave England, declined the munificent proposal (the MSS. are now in Buckingham Palace). Smith married the widow of Dr. Coxe, physician extraordinary to the king. He became teacher of the harpsichord to the Princess Dowager of Wales, who allowed him a pension of £200

a year. The princess dying in 1772, her son, George III., graciously continued the annual pension, a kindness which evoked the heartfelt gratitude of Smith, and he acknowledged it by presenting to the king, with one exception, this rich legacy which Handel had bequeathed to him. He withheld the portrait by Denner, leaving it when he died, in 1795, to Lady Rivers, from whom it ultimately passed, through the defunct Sacred Harmonic Society, to the late Mr. Henry Littleton. But he gave the king the music, the Roubiliac bust, and the harpsichord. Now, did he get back the harpsichord? For if it could not be found at Windsor, we might look for it at Winchester. Dr. Rimbault tried Windsor in 1860, but failed to unearth it. He says, in his "History of the Pianoforte," "Roubiliac's bust of Handel is still preserved at Windsor Castle, but the harpsichord cannot be found." My own inquiries a few years since failed to elicit that, after all, Handel's harpsichord might, as well as Handel's bust, be there (the Windsor Shudi harpsichord of 1740 I knew had come from Kew). In 1888 Mr. Julian Marshall, the biographer of Handel in Sir George Grove's "Dictionary," informed me of the existence of a Ruckers harpsichord at Windsor Castle, and as he was not able himself to connect it with Handel, he most kindly resigned the clue to me. I went to see the instrument, and learned that Mr. Seabrook, who had charge of the works of art in the Castle, had discovered it, with some old sedan chairs, which have since proved to be of great historical interest, in an almost forgotten storeroom. Being struck with the age of it, he had had it placed in one of the state apartments and labelled as a piano of Shakespeare's time; but finding it not respected by the visitors, some of the ivory of the keys having been detached and purloined, he was compelled to have it stored again. The dated inscription on this double key-board instrument is "JOANNES RUCKERS ME FECIT ANTWERPIE, 1612." The "knot" or rose in the sound-board is old Hans Ruckers's usual device or trade-mark, the No. I. in my article "Ruckers" in the "Dictionary of Music and Musicians." This is the great Hans Ruckers, the father of the no less famous sons. It has been asserted that Handel would not have used so old an instrument; but Ruckers's harpsichords in the last century were like Cremona violins are now, cherished and preserved for their tone and beauty. This instrument is of the large size for the period—7 feet 6 inches long—the South Kensington one measuring but 6 feet 8 inches. It is in an original black japanned case, with a gold line round it, just the same as the South Kensington one. The inside of the cover is red, without mottoes—the De Hooch red, which the Flemish and Dutch knew so well how to apply. But are the keys scooped out, as Arch-



THE MONUMENT IN WESTMINSTER ABBEY

By L. F. Roubiliac.

deacon Coxe has told us, by the composer's untiring fingers? Alas, no! Like the South Kensington one, it has two modern sets, and, it may be, is a note or two wider than it was originally, if it has undergone the extension—"ravalement," the French call it when in the bass—which in the last century was usual with such instruments. M. Victor Schœlcher could not believe that the restorer's hand would be so impious as to remove the traces of the master's touch. I have had too much experience of the restorer's energy to be so trusting. But the original painted sound-board remains, and with new strings and jacks and some necessary repairs I believe this instrument could be made playable again, were it placed in skilled hands. The keyboards were again renewed by Messrs. Broadwood before this harpsichord was exhibited by Her Majesty the Queen in the Inventions Exhibition Loan Collection, 1885; it has been again exhibited in the *Fach Ausstellung*, Vienna, 1892, and is once more restored to Windsor Castle.

If this harpsichord is the "large harpsichord" of Handel's will, subsequently presented with the bust to the king, the fact of the bust remaining at Windsor Castle in some measure confirms the identity of the harpsichord. As to the Winchester harpsichord, now at South Kensington, there can be no reasonable doubt that it was Smith's, and we may be inclined to accept the recollection of the Rev. George Coxe that it had been presented to Smith by Handel, but in his lifetime. The qualification of "large" in the bequest, we may assume, was to distinguish this instrument from the smaller one which Handel had previously given to the same friend; he, no doubt, as already said, having had several such instruments in his time.

While writing about harpsichords I may add, as not alien to my subject, that I had Handel's tuning fork in my charge for some years. It was formerly owned by the late Mr. Richard Clarke, of Westminster Abbey, who continued

the tradition that it had been left by the composer at the Foundling Hospital on the occasion of the first performance there, of "The Messiah." At the sale of Mr. Clarke's effects it came into the possession of the Rev. G. T. Driffield, who relieved me last year of its care by selling it to Governor Fuller, of Brattleboro, Vermont, U.S.A. This fork represents the mean pitch of the last century, and is approximately a diatonic semitone below the Philharmonic (Kneller Hall) pitch. A. J. HIPKINS.



HANDEL'S ORGAN.

SOME LETTERS OF HANDEL.

I.

IN 1725, Handel was desirous of visiting his mother, and, finding himself unable to do so, he wrote thus to his brother-in-law:—

"I cannot be so ungrateful as to pass over in silence the goodness you have shown to my mother in her advanced age, for which I offer you my very humble thanks. You know how deeply I am interested in all that concerns her, and can, therefore, judge the depth of the obligation under which you have placed me.

I should esteem myself happy, my very dear Brother, if I could engage you to send me some news from time to time, and you may depend upon my sincerity and good faith in reply. . . . In the meantime, it would be a great consolation to me if I could flatter myself that you would think of me sometimes and still honour me with your friendship, since I shall never cease to be, with devoted affection and attachment, Sir, and most honoured Brother," &c.

II.

Handel, in 1780, put himself in communication with Francis Colman, British Minister in Florence, and father of George Colman, the dramatist, for the purpose of strengthening his opera company by new engagements in Italy. He wrote several letters, and below is the first in date of those which have come down to us:—

"London, $\frac{1}{3}$ of June, 1780.

"Sir,—Since I last had the honour of writing to you, means have been found to re-engage Signora Merighi, and, as she has a contralto voice, it would now suit us if the woman to be engaged in Italy were a soprano. I am also writing by this post to Mr. Swiney* to the like effect, recommending him, at the same time, that the woman whom he may propose to you shall be able to play a man's part as well as a woman's. It is probable that you may not yet have engaged a contralto woman, but, in case you have done so, we must be satisfied and not engage any other.

"I take the liberty of asking you again to make no mention in the contract of first, second, or third rôles, because that hampers us in the choice of the drama, and, moreover, is otherwise a cause of great inconvenience. We hope, also, to obtain, with your assistance, a man and a woman for next season, which begins in the month of October in the current year, and finishes in the month of July, 1781, and we are impatiently expecting some news about it, in order to inform the Court."†

III.

Handel's second letter to Francis Colman ran thus:—

"Sir,—I had the honour of receiving your letter on the 22nd of last month, by which I perceive the reasons that have led you to engage Signor Senesino for 1,400 guineas, to which we agree, and I tender you my very humble thanks for the trouble which you have kindly taken in the matter. The aforesaid Signor Senesino arrived here twelve days ago, and I did not fail, on the presentation of your letter, to pay him, on account of his salary, the hundred guineas which you promised him. As for Signorina

Pisani, we have not yet heard her, and as the season is much advanced, and the operas will soon begin, we will dispense, for this year, with another woman from Italy, having already cast the operas for the company we now have.

"I am, nevertheless, very much obliged to you for having thought of Signora Madalena Pieri, in case we should absolutely require another woman to act the part of a man; but we shall content ourselves with five personages, having actually found enough to supply the rest.

"It is to your generous assistance that the Court and the Nobility will partly owe the satisfaction of having now a company to their taste, and it only remains for me," &c.

IV.

Handel's mother, who had for some time been blind, died, December 27, 1781, in her eightieth year. The emotion natural to a loving son under such a bereavement is touchingly expressed in two letters to his brother-in-law. The first of these is subjoined:—

"Sir, and most honoured Brother,—I have duly received your honoured letter of January 6, and learned from it the care you have taken to commit the remains of my late mother to the earth, conformably to her will. I cannot yet restrain my tears. But it has pleased the Most High to enable me to submit, with Christian calmness, to His holy will. Your thoughtfulness will never pass from my remembrance until, after this life, we are once more united, which may the All-good God in His mercy grant us.

"The innumerable obligations under which my honoured brother has laid me by the continual solicitude and care with which he has always tended my late dear mother cannot be acknowledged with words alone, but with dutiful recognition.

"I hope my honoured brother received my last letter, written in answer to his own of December 28, with the enclosure for Herr Consistorial - Rath Frank and my cousin, Deacon Taust. I also expect with impatience his honoured answer, including notice of expenses incurred, and also the printed funeral oration and verses. I am greatly obliged for the poem last sent me, and shall guard it as a treasured memorial. Let me also, in the last place, condole most heartily with my honoured brother and his wife on the loss they have sustained in the death of their brother-in-law. Their Christian calmness strengthens me much. May the Most High grant to all of us our faithful desires. To His Almighty keeping I recommend my honoured brother and all his amiable family, and remain, with earnest devotion, my honoured brother's most obedient," &c.

V.

The second letter (see p. 28).

* Owen Swiney, sometime manager of the Haymarket Theatre, was then travelling in Italy with Lord Boyne and Mr. Walpole. See more of him in Colley Cibber's "Apology."

† Dexterous, this, and calculated to make the Court's representative bestir himself.

VI.

The Master's operatic season at the newly-built Covent Garden Theatre in 1734 was not a success, and Handel's course with regard to the immediate future was not very obvious. Under these conditions he wrote as below to Charles Jennens, the future librettist of "The Messiah," who had sent him the book of an Oratorio:—

"Sir,—I received your very agreeable letter with the enclosed Oratorio. I am just going to Tunbridge, yet what I could read of it in haste gave me a great deal of satisfaction. I shall have more leisure time there to read it with all the attention it deserves. There is no certainty of any scheme for next season, but it is probable that something or other may be done, of which I shall take the liberty to give you notice, being extremely obliged to you for the generous concern you show on this account. The opera of 'Alcina' is a-writing out, and shall be sent according to your direction. It is always a great pleasure to me if I have an opportunity to show the sincere respect with which I have the honour to be," &c.

VII.

During Handel's stay in Dublin, for the first performance of "The Messiah," and concert purposes generally, he again wrote to his librettist, Jennens. This letter is well known, but cannot be omitted here. The date is December 29, 1741:—*

"Sir,—It was with the greatest pleasure I saw the continuation of your kindness by the lines you was* pleased to send me in order to be prefixed to your Oratorio "Messiah," which I set to music before I left England. I am emboldened, Sir, by the generous concern you are pleased to take in relation to my affairs, to give you an account of the success I have met with here. The nobility did me the honour to make amongst themselves a subscription for six nights, which did fill a room of

600 persons, so that I needed not sell one single ticket at the door, and, without vanity, the performance was received with a general approbation. Signora Avolio, which I brought with me from London, pleases extraordinary; I have found another tenor voice which gives great satisfaction; the basses and counter-tenors are very good, and the rest of the chorus-singers by my direction do exceedingly well; as for the instruments, they are really excellent, Mr. Dubourgh being at the head of them,



HANDEL'S COOK.

and the music sounds delightfully in this charming room, which puts me in such spirits, and my health being so good, that I exert myself on my organ with more than usual success. I opened with the 'Allegro, Penseroso, ed il Moderato,' and I assure you that the words of the 'Moderato' were vastly admired.* The audience being composed—besides the flower of ladies of distinction and other people of the greatest quality—of so many bishops, deans, heads of the college, and the most eminent people in the law, as the chancellor,

* This is not a slip into faulty syntax, but conformity with the usage of the period.

* Jennens wrote them.

auditor-general, &c., all of which are very much taken with the poetry, so that I am desired to perform it again the next time. I cannot sufficiently express the kind treatment I receive here, but the politeness of this generous nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with honour, profit, and pleasure. They propose already to have some more performances, when the six nights of the subscription are over, and my Lord Duke, the Lord-Lieutenant (who is always present with all his family on these nights), will easily obtain a longer permission for me by his Majesty, so that I shall be obliged to make my stay here longer than I thought. One request I must make to you, which is that you would insinuate my most devoted respects to my Lord and my Lady Shaftesbury; you know how much their kind protection is precious to me. Sir Windham Knatchbull will find here my respectful compliments. You will increase my obligations if, by occasion, you will present my humble service to some other patrons and friends of mine. I expect with impatience the favour of your news, concerning your health and welfare, of which I take a real share. As for the news of the operas in London, I need not trouble you, for all this town is full of their ill success, by a number of letters from your quarters to people of quality here, and I can't help saying that it furnishes great diversion and laughter. The first opera I heard myself before I left London, and it made me very merry all along my journey; and of the second opera, called 'Penelope,' a certain nobleman writes jocosely, 'Il faut que je dise avec Harlequin, notre Penelope n'est qu'une Sallope.' But I think I have trespassed too much on your patience. I beg you to be persuaded of the extreme veneration and esteem with which I have the honour to be," &c.

VIII.

On his return from Dublin to London, Handel again communicated with Jennens, under date, September 9, 1742:—

"Dear Sir,—It was indeed your humble servant who intended you a visit on my way from Ireland to London. The report that the direction of the opera next winter is committed to my care is groundless. The gentlemen who have undertaken to meddle with harmony cannot agree and are quite in a confusion. Whether I shall do something in the Oratorio way (as several of my friends desire) I cannot determine as yet. Certain it is that, this time twelvemonth, I shall continue my Oratorios in Ireland, where they are going to make a subscription already for that purpose.* If I had known that my Lord Guernsey was so near when I passed Coventry,

you may easily imagine, Sir, that I should not have neglected of paying my respects to him, since you know the particular esteem I have for his Lordship. I think it a very long time to November next, when I can have some hope of seeing you here in town. Pray to let me hear, meanwhile, of your health and welfare, of which I take a real share, being, with an uncommon respect and sincerity, Sir, your most obliged," &c.

ANECDOTES OF HANDEL.*

A CURIOUS picture of the theatre in former days is revealed in the account of the quarrel between Handel and Mattheson upon the occasion of Mattheson's "*Cleopatra*" being performed at the Opera-house, in which opera the composer acted the part of *Anthony*, while Handel directed at the harpsichord in the orchestra. After the death of *Anthony*, which occurred early in the piece, Mattheson wished to resume his usual seat as director. Mr. Handel, however, would not hear of this, and refused point-blank to abandon his post. A violent quarrel ensued, and as the two were leaving the theatre, Mattheson gave Handel a slap in the face. Swords were immediately drawn, and a duel took place before the doors of the house. Luckily Mattheson broke his sword against a metal button on Handel's coat, which put an end to the affair of honour and the two composers were soon after reconciled.

It is related of Handel that on first hearing the musical instrument known as the serpent he took a great dislike to its sounds, and enquired "Vat de tefel be dat?" and being informed that it was called a serpent, he replied, "Oh! de serbent, ay; but it be not de serbent dat setuced Eve."

HANDEL, it seems, was peculiarly sensitive to the horrors of the "tuning-up" period, and arranged that it should all take place before the audience had assembled; so that not a sound of scraping or blowing was to be heard before the opening chords of the performance itself. Unfortunately, however, on one occasion somebody with a turn for practical joking contrived to gain access to the orchestra, where the ready-tuned instruments were lying, and, with diabolical dexterity, put every string and crook out of tune. In due course came Mr. Handel, who, with his usual air of superiority, moved into his place. The uproar of applause ceased, and the conductor's *bâton* was raised for the down-beat that should start the performance. No sooner did the wand fall than a most unearthly crash followed; the discord was terrible. Poor Handel went nearly mad. He started from his

* Handel never visited Ireland again.

* By the author's permission, from Crowest's "Musical Anecdotes." (R. Bentley and Son.)

place, and, after wreaking his vengeance upon a drum and a double-bass, he, *minus* his wig, hurried from the stage, snorting with rage and vowing vengeance upon him "vat-take such a vicked liberty."

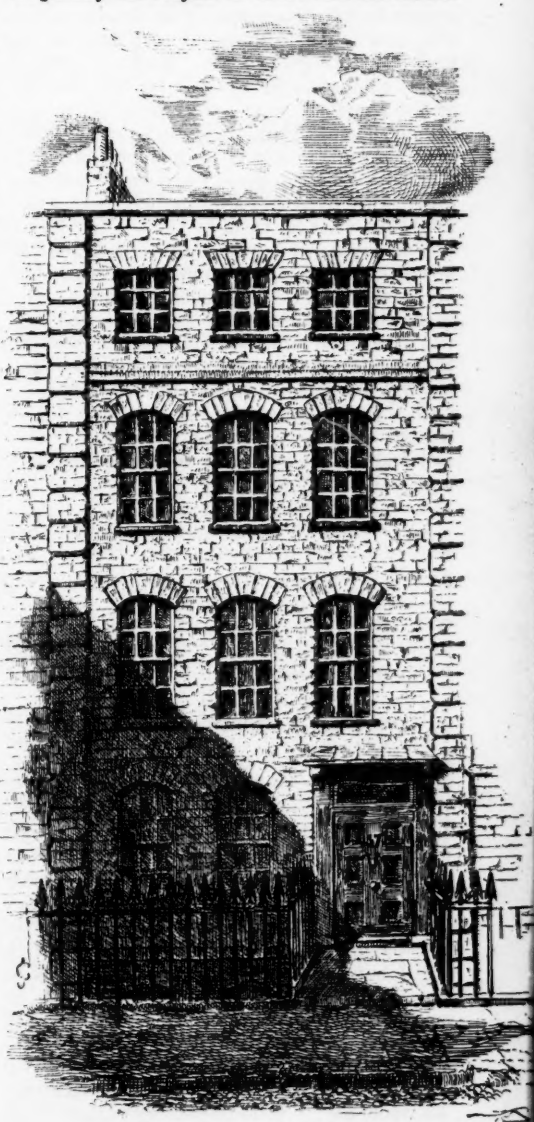
WHEN the composer of "The Messiah" was but a young man, the Lubeck organistship became vacant. His exchequer being hardly commensurate with his wants, Handel trudged to Lubeck in view of securing the appointment. Musically speaking, all was right. It was a splendid organ, the duties were light, and the pay was good. But there was something more: the retiring organist's daughter to marry! Whoever desired the organ must take the maiden with it. Here was the barrier. The charms of the girl were anything but a stimulant to the bargain, so Handel retired, congratulating himself that, although he was inexplicably wedded to the art of music, he was still free to enjoy the charms of bachelor life.

HANDEL used frequently to conduct the rehearsals of his Oratorios at Carlton House, when, if the young Prince and Princess of Wales did not enter the music-room at exactly the time, he began to grow very violent; while after their Highnesses had arrived, if any of the maids of honour or other attendants talked during the performance, it irritated Handel so much that he was not content with swearing at the offenders, but actually called them names, at which the Princess, with her accustomed mildness and benignity, used to say, "Hush! hush! Handel is in a passion!"

BEING on his way to Ireland in 1741, Handel passed through Chester, where, on account of the weather being unfavourable for his embarking at Parkgate, he was detained for several days. Not being willing that the whole of this time should remain unoccupied, he applied to Mr. Baker, the organist, to know if there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some copies of "The Messiah" choruses which had been somewhat hastily transcribed. Among those most likely to be of use, the organist mentioned a Mr. Janson, "who had a good bass voice, and was one of the best musicians in the choir." Exactly at the appointed hour, Handel met the singers in his apartments at the Golden Falcon, but, sad to say, on trial of the chorus "And with His stripes we are healed," the chorister failed so egregiously that Handel cried out, "You schountrel! tit not you dell me dot you could sing at soite?" "Yes, sir, and so I can, but not at *first* sight."

HANDEL was a composer who behaved in a very friendly way towards his own stomach;

and although the title of "Saxon giant" (so often applied to Handel) is generally understood to refer to his genius, yet it was also not inapplicable to his *physique* — the enormous bulk and unwieldy movements of which were frequently the subject of satire and caricature.



HANDEL'S HOUSE IN BROOK STREET.

Perhaps the following anecdote may to some extent account for the "mighty master's" mightiness in this respect. Intending one day to dine at a certain tavern, he ordered beforehand a dinner for three persons. At the appointed hour Handel sat down at the table and expressed his astonishment that the dinner

was not brought up. The host said, "It shall come up, sir, immediately the company arrives." "Den bring up de tinner brestissimo," replied Handel, "I am de gombany."

From the following anecdote Handel does not appear to have been any other than a friend who gave action to his word, and that, too, at some personal pains. Dr. Maurice Greene, whose compositions, whether for the Church or the chamber, were never remarkably fine, having solicited Handel's perusal and opinion of a solo anthem which he had just finished, was invited by the great German to take his coffee with him the next morning, when he would say what he thought of it. The doctor was punctual in his attendance, the coffee was served, and a variety of topics discussed, but not a word said by Handel concerning the composition; at length Greene, whose patience was exhausted, said, with eagerness and anxiety which he could no longer conceal: "Well, sir, but my anthem—what do you think of it?" "Oh! your antum, Ah! I did tink dat it wanted air!" "Air," said Greene. "Yes, air; and so I did hang it out of de window," replied Handel.

It may not be uninteresting to know what were Handel's feelings as he penned the seemingly undying strains of "Hallelujah! for the Lord God Omnipotent reigneth." "Then," once remarked Handel, referring to this moment, "I did think I could see all Heaven before me, and the great God Himself."

In these days when the name of Handel is "a household word," we are apt to forget the years of neglect and the long catalogue of disappointments to which he had to submit. Yet it is worth while to bear in mind the never-failing courage and spirit which sustained him all that time. A certain grim humour broke out now and then, and showed that he was fully aware of his position; nor did he forget in the years of his success to take revenge on the public for their long neglect. With a "full house" he used to be sarcastic and to put on the grand airs which became him so well. For instance, when the success of "The Messiah" brought many applicants to him begging for tickets, the opportunity was too good to be lost. "Your servant, mein Herren," he would say, "you are tamnable tainty! you vouldt not co to 'Teodore'—dere vas room enough to tance dere when dat vas perform"—which was perfectly true, for Handel had been glad to get an audience for "Theodora" by giving tickets away right and left. But in the days of empty houses, the grand airs were not there, and the disappointed composer had to summon courage and philosophy to his aid. How successfully he did so may be gathered

from his ready reply to some friends who were condoling with him upon the sight of rows of empty benches, "Never mind," said Handel, "de moosic vill soundt de petter."

HANDEL'S power as an organist and harpsichord player was only second to his strength as a composer. The mastery which he displayed over the largest instruments, his command of the pedals, his splendid execution (despite his somewhat unwieldy figure and his round fat hands) left him for many years of his life unrivalled. Even at the early age of twenty-one he found but one man in Italy—the land of music—worthy to be called his rival. This was Scarlatti, and when "the dear Saxon," as the Venetians named Handel, visited their city, much excitement was caused by the friendly competition between the two players. In the end the Venetians awarded to Scarlatti the palm for playing the harpsichord, but decided that Handel was far his superior in organ playing. This rivalry, happily, was thoroughly amicable; indeed, on the part of Scarlatti it resulted in a genuine feeling of regard and admiration; he never spoke of Handel but with the greatest respect, and used to cross himself whenever he pronounced the Saxon's name. Venice was enjoying her carnival while Handel was there, and at a masked ball, given by some nobleman, the young German musician was present in masquerade. Sitting down at the harpsichord, he astonished the company with his playing, but no one around the instrument could distinguish the person who was playing. Presently, however, another masquerader came into the room, and, walking quickly up to the instrument, called out, "It is either the devil or the Saxon." It was afterwards discovered that it was none other than Scarlatti who had uttered this exclamation."

PERMISSION has been most graciously accorded by Her Majesty the Queen for the reproduction of the portrait (p. 11) by Hudson, the autograph of the final page of the Oratorio Jephtha, and a signature on p. 26.

WE are indebted to many kind friends for much valued help and assistance in producing this number. Our thanks are more especially due to W. H. Cummings, Esq., who has taken great interest in our work, and has devoted much time and trouble to research, and has placed the whole of his valuable collection of Handel relics at our disposal. Our hearty thanks are also due to H. Barrett Lennard, Esq.; John S. Bumpus, Esq.; Geo. Donaldson, Esq.; A. J. Hipkins, Esq.; Dr. A. H. Mann; Miss Mackenzie; Sir Walter Parratt; Rev. W. Lee, Trinity Church, Gosport; the authorities of the Fitzwilliam Museum, Cambridge, and the Royal Society of Musicians.



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EXTRACTS FROM REGULATIONS.

1. At each Centre the Board will have an Honorary Local Representative.
 4. Candidates are required to send in their Forms of Entry to the Hon. Local Representative of the Centre at which they desire to be examined, not later than January 31, 1894.
 5. The Local Centre Examinations embrace—
I. PRACTICAL SUBJECTS.
II. THEORY OF MUSIC.
 6. There are two Grades in the Local Centre Examinations—Junior and Senior.
No Candidate will be accepted in either Grade who shall be under 12 years of age on February 21, 1894.
No Candidate will be accepted in the Junior Grade who shall have attained the age of 16 years on or before February 21, 1894.
There is no Junior Grade in Singing or in Counterpoint.
- PRACTICAL SUBJECTS.**
- | | | |
|-------------|--------------|-------------------|
| PIANOFORTE. | VIOLA. | HARP. |
| ORGAN. | VIOLONCELLO. | WIND INSTRUMENTS. |
| VIOLIN. | DOUBLE BASS. | SINGING. |
8. The Local Centre Examinations for Candidates entering for "Practical Subjects" will consist of—
The "PRELIMINARY LOCAL EXAMINATIONS," which will be held on February 21, 1894, at which Candidates will be required to work a Paper in the Rudiments of Music.
The "FINAL LOCAL EXAMINATIONS," which will be held not earlier than March 27, 1894, and probably not later than April 30, 1894.
 9. Candidates before presenting themselves for the Final Local Examination in Practical Subjects must have passed the Local Preliminary Examination in the same year, except as provided in Clauses 10 and 11.
 10. The following Candidates in "Practical Subjects" will be excused from a second attendance at the Preliminary Examination, on condition that they claim exemption on the Form of Application in the manner provided thereon; but they will in all cases be required to pay the full Fee of Two Guineas.
 - A. Those who, having obtained a Pass Certificate at the Final Local Examination, re-enter for it *within two years*, in the same subject, with a view of obtaining honours.
 - B. Those who, having obtained a Pass or Honours Certificate at the Final Local Examination, re-enter for it *within two years* either in another Grade or another subject.
 - C. Those who, having passed the Preliminary Examination, have failed to pass the Final Local Examination, and re-enter for it *within twelve months*.
 11. Candidates who have obtained a Certificate in "Harmony and Grammar of Music" at the Local School Examinations during the year ending November 30, 1893, and enter for the Local Centre Examination, either in 1894 or 1895, will be excused attendance at the Preliminary Examination, but they will be required to pay the full Fee of Two Guineas.
- THEORY OF MUSIC.**
- (A) HARMONY.
(B) COUNTERPOINT.
- SPECIAL NOTICE.*—The Board have decided, for the purposes of Examination, to treat Harmony and Counterpoint as separate subjects, and to issue a separate certificate and charge a separate Examination Fee for each.
- 12.—The Local Centre Examinations for Candidates entering for either Harmony or Counterpoint will consist of a single Examination which will take place on February 21, 1894.
- FEES.**
13. The Local Centre Examination Fee is Two Guineas for one Subject, and One Guinea extra for each additional Subject.
 14. No Fee will be returned except as hereunder:—
Candidates in Practical Subjects who fail to pass the Preliminary Local Examination will receive back the Fees paid by them, less One Guinea.
- CERTIFICATES.**
15. Certificates will be awarded to Candidates who are successful in the Final Local Examination.
 16. The Certificates in each Grade will be of two kinds: 1. HONOUR; 2. PASS; and will bear the names of the Chairman of the Board, the Principal of the Royal Academy of Music, and the Director of the Royal College of Music.
 17. These Certificates will not certify that the holders thereof are qualified to teach, or entitle them to append any letters to their names.
 18. The names of all successful Candidates in the Final Local Examinations will be arranged alphabetically, under their respective Grades, in two Lists; 1. HONOUR; 2. PASS; and will appear in the Annual Report, with the names of their Schools and Teachers, provided this information is given on the form of application.
 19. The maximum number of marks obtainable in each subject is 150, of which 100 will be required for a Pass and 130 for Honours.
 20. The results of the Local Examinations, both Preliminary and Final, will be made known to the Honorary Local Representatives and to all Candidates as soon as possible after the Examiners have made their Reports to the Board. On payment of an enquiry fee of 2s. 6d., Candidates will be informed of the number of marks awarded under each specified head.

PRELIMINARY EXAMINATION, FOR CANDIDATES IN PRACTICAL SUBJECTS, *February 21, 1894.*

The Preliminary Examination will consist of a Paper in the Rudiments of Music. This Paper will be worked at each Local Centre on February 21, 1894, between the hours of 2 and 5 p.m., in the presence of the Hon. Local Representative, or his deputy.

Any Candidate in practical subjects who fails to attend this Examination will be debarred from attending the Final Local Examination.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC. LOCAL SCHOOL EXAMINATIONS.

EXTRACTS FROM REGULATIONS.

1. A School which desires to avail itself of the "LOCAL SCHOOL EXAMINATIONS" of the Associated Board must send in an application on a form to be obtained from the Secretary.
Applications for Registration for the year ending November 30, 1894, cannot be received after February 28, 1894.
2. On such application being accepted, and on the payment in advance of an Annual Registration Fee of One Guinea, such School will acquire the privilege of presenting its pupils for examination in its own locality on the scale of Fees mentioned in paragraph 22, subject to the conditions of paragraphs 9, 10, and 11.
4. Teachers of music who desire to avail themselves of the Local School Examinations for their private pupils, in order that those pupils may be examined on the same lines and for the same Certificates as pupils of Registered Schools, may do so by sending in an application on a Form to be obtained from the Secretary.
Applications for Registration for the year ending November 30, 1894, cannot be received after February 28, 1894.
5. On such application being accepted, and on the payment in advance of an Annual Registration Fee of One Guinea, such Teachers will acquire the privilege of presenting their private pupils for Examination in their own locality on the scale of Fees mentioned in paragraph 22, subject to the conditions of paragraphs 9, 10, and 11.
7. Pupils learning Music at Schools can only be presented for the Local School Examinations by the Head of the School in which they are taught.
8. The Local School Examinations will be arranged in circuits, and will be conducted by a School Examiner appointed by the Board.
They will be held during four periods as follows:—
(a) December. (c) June, July.
(b) March, April. (d) October, November.
Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examinations, provided that they notify the same to the Secretary within seven days after receiving notice that their applications to be registered have been accepted.
9. Names of Candidates can only be entered on Forms supplied from the Office, and must be sent with the Examination Fees, as follows:—
For period (a) not later than December 1, 1893.
" " (b) " " " February 3, 1894.
" " (c) " " " May 13, 1894.
" " (d) " " " October 4, 1894.
10. If in any case it shall be found impracticable to send an Examiner during the particular period selected by the School or Teacher, the Board undertakes to give not less than four weeks' notice of the date of the Examination.
11. Should a case arise in which the number of Candidates entered is not sufficient to justify an Examiner being sent, the Board has the power to decline to examine and to return the Examination Fees.
12. No Candidate can be examined more than once during the year.
13. For the Local School Examination Certificate there will be no Preliminary Examination, but Candidates must be prepared to answer elementary questions on the Rudiments of Music.
14. There will be two Divisions in the School Examinations—a Lower and a Higher—the standard of which will be so arranged as to make them preparatory to the respective Grades of the Local Centre Examinations; but Candidates may enter in either Division irrespective of age.
There will be no Lower Division in Singing.

CERTIFICATES.

17. "School Examination Certificates" will be awarded to successful Candidates, specifying the Division in which they have been examined.
The Certificates in each Division will be of two kinds: 1. PASS; 2. PASS WITH DISTINCTION.
18. A List of successful Candidates in their respective Divisions will be sent, as soon as possible after the Examination, to the Head of the Registered School or the Registered Teacher by whom they were presented for examination.
19. The maximum number of marks obtainable in each subject is 99, of which 66 will be required for a "Pass" Certificate and 84 for a "Distinction" Certificate.
21. On payment of an Enquiry Fee of One Shilling per Candidate, the Head of a Registered School or a Registered Teacher of Music will be informed of the number of marks awarded under each specific head.

FEES.

22. The Examination Fee for each Candidate will be Fifteen Shillings for one Subject, and Seven Shillings and Sixpence for each additional Subject.
23. All Fees must be forwarded with the Form containing names of Candidates (see paragraph 9), sent by the Head of the Registered School or the Registered Teacher of Music who presents Candidates for examination.

SYLLABUS A.—LOCAL CENTRE EXAMINATIONS.

LAST DAY FOR RECEIVING FORMS OF APPLICATION FROM CANDIDATES—JANUARY 31, 1894.

THE PRELIMINARY LOCAL EXAMINATION (Paper work) for Candidates in Practical Subjects will take place at the various Centres on February 21, 1894.

THE FINAL LOCAL EXAMINATIONS for Candidates in Practical Subjects will commence on and after March 27, 1894.

THEORY OF MUSIC EXAMINATION (Paper work) for Candidates entering for Harmony or Counterpoint, February 21, 1894.

SYLLABUS B.—LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—
FEBRUARY 28, 1894.

Copies of either Syllabus may be obtained at the Central Office, 52, New Bond Street, London, W.
GEORGE WATSON, Secretary.

TRINITY COLLEGE LONDON.

FOR MUSICAL EDUCATION AND EXAMINATION.

INSTITUTED 1872.

President: SIR RICHARD E. WEBSTER, Q.C., M.P.

Warden: PROF. E. H. TURPIN, MUS.D.

Director of Examinations: PROF. JAMES HIGGS, MUS.B.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The last day of entry for the Examinations held during the months of March, April, May, June, and July, 1894, is twenty-eight days before the Monday of the week in which the Examination is to be held.

A list of Local Centres at which Examinations are announced, together with the syllabus and list of music to be prepared for the various subjects (Pianoforte Playing, Organ, Violin, Solo Singing, Orchestral Instruments), may be had upon application.

Examination Fee, One Guinea each subject.

There are three divisions—Senior, Junior, and Primary.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (THEORY).

The last day of entry for the next Half-Yearly Examination, to be held on Saturday, June 23, is May 23, 1894.

The Regulations, containing full syllabus for the three Divisions (Junior, Intermediate, and Senior), may be had upon application.

All the previous Examination papers are published.

The fees are from Six Shillings to Fifteen Shillings for each candidate, according to Division.

A complete list of Centres may be had on application.

LOCAL EXAMINATIONS AT SCHOOLS.

The above-named Examinations in Instrumental and Vocal Music, and in Musical Knowledge (Theory), are also held at Institutions enrolled in Union with the College.

The Examinations are identical in scope and standard with those held at Local Centres, and the certificates are identical in value.

The Regulations for the enrolment of Schools in Union with the College, containing scale of fees for Examination of candidates, as well as the Regulations for the Examinations, with syllabus and list of music, may be had on application.

All the Examinations are open to persons of either sex, whether Students of the College or not.

Candidates may enter without restriction as to age, except for the Primary Pianoforte and Violin Examinations.

Any or all of the following printed papers may be had on application to the undersigned:

(a) Regulations and list of music to be performed for the Local Examinations in Instrumental and Vocal Music, and Regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates, and list of Music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department; (e) General Prospectus containing List of Honorary Officers; (f) Regulations for the enrolment of Institutions in Union; (g) Regulations for Membership.

By Order of the Academical Board,

SHELLEY FISHER, *Secretary*.

Mandeville Place, Manchester Square, W.

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WINTER SEASON, 1893-4.

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MADAME PATEY'S FAREWELL TOUR OF GREAT BRITAIN AND IRELAND.—

SPRING, 1894.

MADAME MARIE ROZE'S OPERATIC TOUR OF GREAT BRITAIN AND IRELAND.—

SPRING, 1894.

TOUR OF GREAT BRITAIN BY THE MEISTER GLEE SINGERS AND PARTY.
SEÑOR SARASATE AND MADAME BERTHE MARX'S TOUR OF GREAT BRITAIN
AND IRELAND.

SIR CHARLES AND LADY HALLÉ'S PROVINCIAL TOUR.

MONS. SILOTTI'S TOUR OF THE PROVINCES.—SPRING, 1894.

MR. GEORGE GROSSMITH'S TOUR OF GREAT BRITAIN AND IRELAND.

MADAME ALBANI'S SECOND TOUR OF AUSTRIA AND HUNGARY.

MR. EDWARD LLOYD'S THIRD TOUR OF CANADA AND THE UNITED STATES.—

OCTOBER, 1894.

MR. BEN DAVIES' TOUR OF CANADA AND THE UNITED STATES.—MARCH, 1894.

MONS. HOLLMAN'S SECOND TOUR OF CANADA AND THE UNITED STATES.—1894.

MONS. VLADIMIR DE PACHMANN'S SECOND TOUR OF CANADA AND THE
UNITED STATES.

MR. GEORGE GROSSMITH'S SECOND TOUR OF CANADA AND THE UNITED STATES.

TOUR OF THE UNITED STATES AND CANADA BY THE AFRICAN NATIVE CHOIR.

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MR. W. KUHE'S JUBILEE CONCERT.—MAY, 1894.

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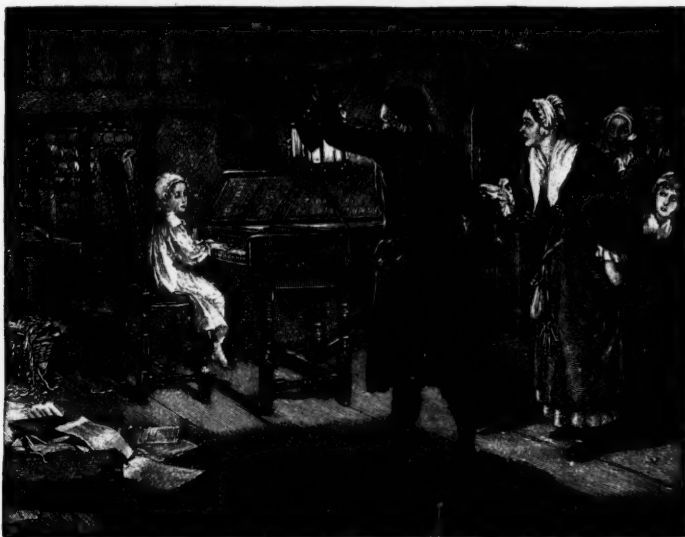
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 HIS MAJESTY THE LATE EMPEROR WILLIAM I. OF GERMANY, KING OF PRUSSIA.
 HIS MAJESTY THE LATE EMPEROR FREDERICK III. OF GERMANY, KING OF PRUSSIA
 HER MAJESTY THE LATE DOWAGER-EMPRESS AUGUSTA OF GERMANY.
 HER MAJESTY THE EMPRESS-QUEEN FREDERICK OF GERMANY.
 HIS MAJESTY THE CZAR OF RUSSIA.
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 Sold also by KENT & Co., Paternoster Row (E.C.).—Thursday, December 14, 1893.

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a. Londres ce ^{10^e Août}
30 de juillet 1731

Monsieur
et très Honoré Frere

Je vois par la Lettre que Vous m'avez fait
l'honneur d'écrire du 12 Juillet n. st. en Réponse
à ma précédente, et par la spécification que Vous
y avez jointe, combien de peines Vous avez
prises à l'occasion de l'Enterrement de
ma très Chère Mère.

Je Vous suis d'ailleurs très obligé des
Exemplaires de la Craison Funebre que
Vous m'avez envoyés et aux quels Vous avez
voulu joindre un fait pour feu mon Cher Père;

M^r Stüelen.

Je saurai apres m'acquitter en partie des obligations que je Vous ai.

En attendant je Vous supplie de faire bien mes Respects et Compliments a Madame Votre Chere Eecuse, a ma Chere Filleule, et au reste de Votre chere Famille, et d'etre tresperuade' Vous même; que je suis avec une passion inviolable

Monsieur
et tres honore' Frere

Votre

In the Name of God Amen

I George Frideric Handel considering the
Uncertainty of human Life doe make this my
Will in manner following
viz.

I give and bequeath unto my servant
Peter le Blond, my Clothes and Linnen, and
three hundred Pounds sterl: and to my other
servants a year Wages.

I give and bequeath to Mr Christopher Smith
my large Harpsicord, my little House Organ, my
Musick Books, and five hundred Pounds sterl:

Item I give and bequeath to Mr James Hunter
~~my watch and chain and my ring and my seal~~
five hundred Pounds sterl:

J'aurai apres m'acquitter en partie des
obligations que je Vous ai.

En attendant je Vous supplie de faire bien
mes Respects et Compliments a Madame
Vre Chere Eecuse, a ma chere Filleule,
et au reste de Votre chere Famille, et
etre trespersuade' Vous même; que
je suis avec une passion inviolable

Monsieur
et tres honore' Frere

Votre

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In the Name of God Amen

I George Frideric Handel considering the
Uncertainty of human Life doe make this my
Will in manner following
viz.

I give and bequeath unto my servant
Peter le Blond, my Clothes and Linnen, and
three hundred Pounds sterl: and to my other
servants a year Wages.

I give and bequeath to Mr Christopher Smith
my large Harpsicord, my little House Organ, my
Musick Books, and five hundred Pounds sterl:

Item I give and bequeath to Mr James Hunter
~~my little House Organ, my Musick Books, and five hundred Pounds sterl:~~
five hundred Pounds sterl:

I give and bequeath to my Cousin Christian Gottlieb Handel
of Copenhagen one hundred Pounds Sterl.

Item I give and bequeath to my Cousin Magister Christian
August Rott of Halle in Saxony one hundred Pounds Sterl.

Item I give and bequeath to my Cousin the Widow of
George Taub, Pastor of Giebichenstein near Halle in
Saxony three hundred Pounds Sterl.

and to Her six Children each two hundred Pounds Sterl.

All the next and residue of my Estate in ^{Bank Annuities} ~~annuities~~
~~annuities~~ or of what soever Kind or Nature,

I give and bequeath unto my Dear Niece
Johanna Friderica Floerken of Gotha in Saxony
(born Michäelsen in Halle) whom I make my
Sole Exec^{trix} of this my last Will

In witness Whereof I have hereunto set my hand
this 1 Day of June 1750

George Frideric Handel

Handel

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He was despised

This is a most curious & interesting Page
Composition that Handel ever wrote viz the last he
the original MS & the complete one

to my Cousin Christian Gottlieb Handel
 hundred Pounds Sterl:

with to my Cousin Magister Christian
 in Saxony one hundred Pounds Sterl:

with to my Cousin the Widow of
 of Giebichenstein near Halle in
 two hundred Pounds Sterl:

each two hundred Pounds Sterl:

of my Estate in ^{Bankruptcy's} ~~Bankruptcy's~~

soever Kind or Nature,

unto my Dear Niece

Floercken of Gotha in Saxony

whom I make my

my last Will

I have hereunto set my hand

1750

George Frideric Handel

Handwritten musical notation on ten staves. The notation is in a cursive style, likely a personal sketch or a working draft. It includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and fills most of the staves.

This is a
 composition that

Handwritten musical score on five staves. The lyrics are written below the notes.

Handwritten lyrics (top line):
 e was despised despised and rejected of men a man of sorrows and ac

Handwritten lyrics (middle line):
 like a lamb that is led to the slaughter and he did not open his mouth

Handwritten lyrics (bottom line):
 He was despised despised and rejected of men a man of sorrows and ac

Handwritten lyrics (bottom line):
 He was despised despised and rejected of men a man of sorrows and ac

is a most curious & interesting Page. as it contains the first germ. of
 tion. that Handel ever wrote viz the song he was despised: and the Amen Chorus in the end
 the original MS of the complete Oratorio is in the Kings Library. V. N. 1830

Handwritten musical score for a piece titled "He was despised". The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics "He was despised despised and rejected of men" are written below the first staff. The second staff has the lyrics "and despised". The third staff has the lyrics "and despised". The fourth staff has the lyrics "and despised". The fifth staff has the lyrics "and despised". The sixth staff has the lyrics "and despised". The seventh staff has the lyrics "and despised". The eighth staff has the lyrics "and despised". The ninth staff has the lyrics "and despised". The tenth staff has the lyrics "and despised".

He was despised despised and rejected of men
and despised
and despised
and despised
and despised
and despised
and despised
and despised
and despised
and despised

Adagio
FAME!

This is a most curious of interesting Page. as
Composition that Handel ever wrote viz the song he was des-
the original Miss & the complete Doctor is

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive, handwritten style. Below the staff, the lyrics are written in a cursive script: "A man of sorrows and acquainted with grief".

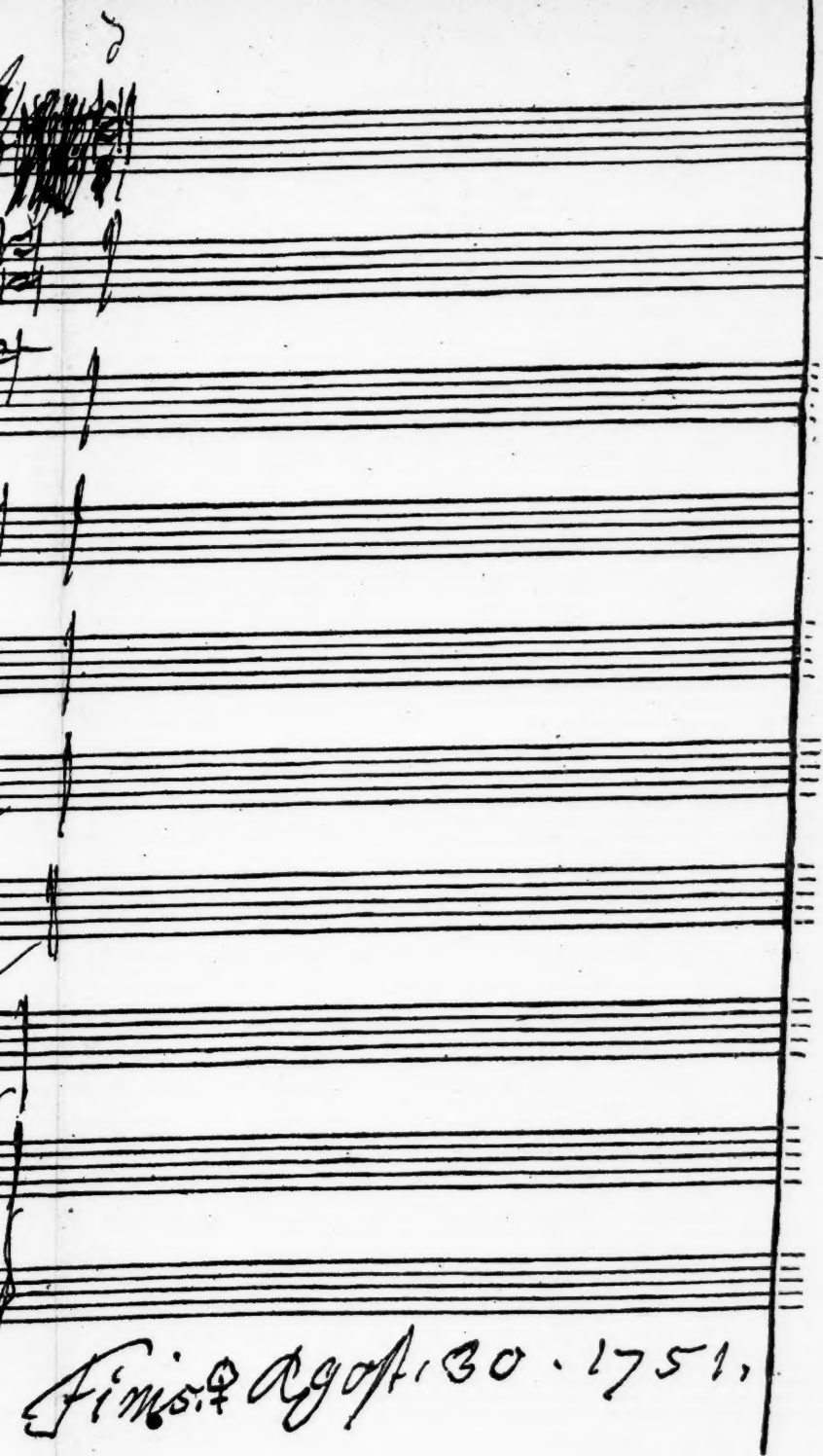
Bois de Liane

Page. as it contains the first germ. of two of the very finest
he was despised: and the Roman "Cherry in the Infirmary"
Historia is in the King's Library, V.M. 1830

Lord alleluia amen
 Lord alleluia amen
 Lord alleluia amen
 Lord alleluia amen
 Lord alleluia amen

G.F. Handel. etatis 66.

Fin



Finis. 29 Oct. 30. 1751.